

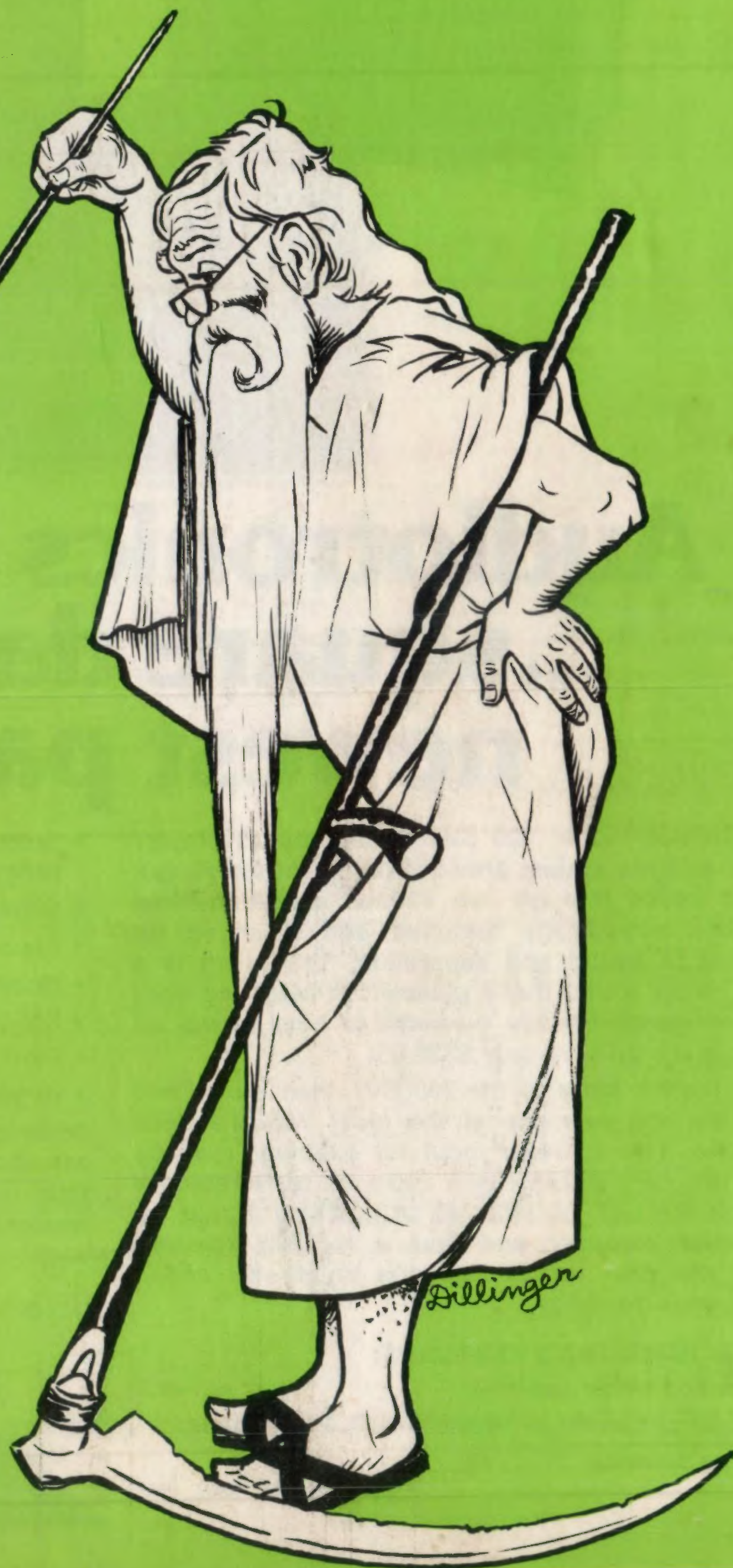
# SQUARE DANCING

JANUARY, 1975

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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

If you know of any Stateside Callers who are planning European tours in July, would you ask them to drop us a line? We would be pleased to see them here in London at our E.A.A.S.D.C Summer Jamboree.

John Smith  
20 Maple Grove  
Southall, Middlesex UBI 2 PA  
England

Dear Editor:

As a caller's wife and one who has sat for hours watching beginners go up the ladder of learning, I've come to the conclusion that a square dancer is whatever level he wants to be. Once you put a label on yourself as to low, intermediate or high level, you'll be just that. I've watched happily the new dancer become a good dancer, always eager to help new

dancers, always with a smile and a helping hand and in general ready to make the seven others in his square relaxed and comfortable. Then, quite suddenly, he joins a high level or challenge group and that's what he becomes — HIGH — in fact high and mighty. Too good  
(Please turn to page 49)



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## SQUARE DANCING

OFFICIAL PUBLICATION OF THE

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVII - NO. 1

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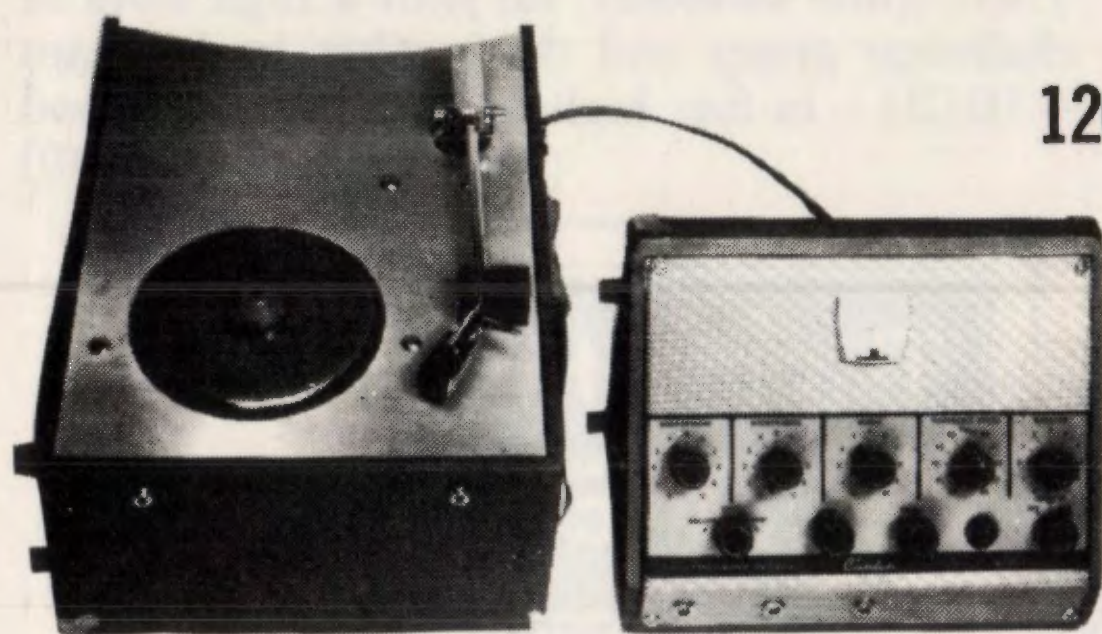
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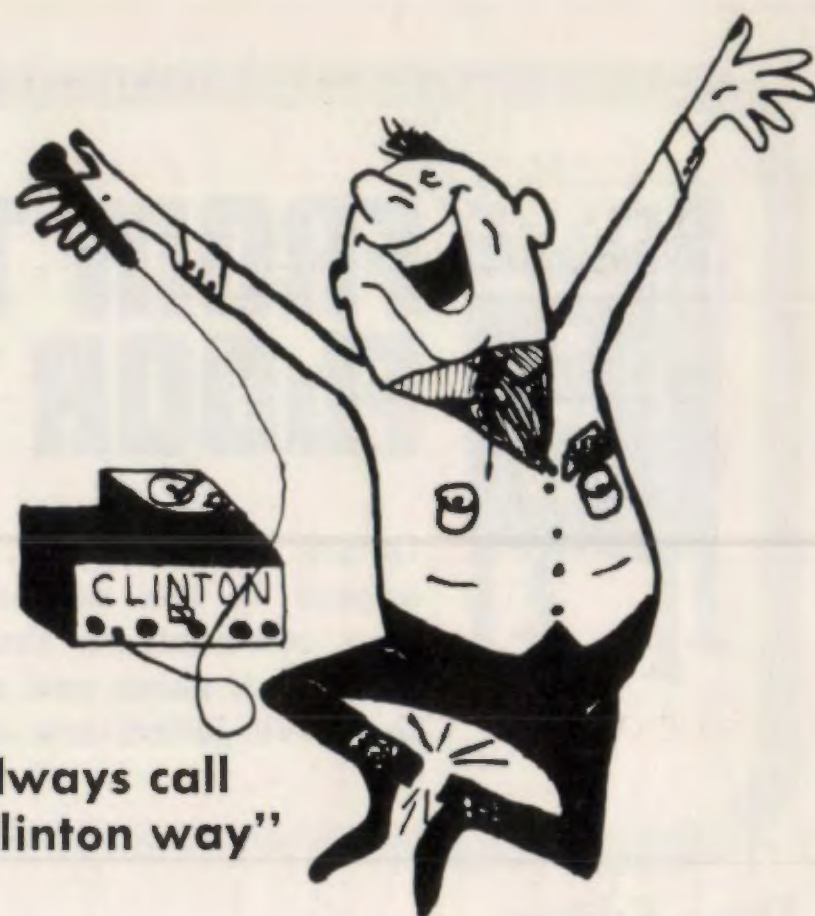
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*Line*

ANOTHER NEW FILM: From more than 10 hours of filming at the 23rd Annual National Square Dance Convention in San Antonio last summer, a special 27-minute sound and color motion picture built around that big event will soon be available. Anyone interested in obtaining an advance print of the film for \$150.00 (just a fraction of its eventual cost) may obtain information by writing to the 23rd National Square Dance Convention, in care of John and Vivian McCannon, 2811 Chisholm Trail, San Antonio, Tx. 78217. Those wishing to telephone for more information may call the McCannons at (512) 826-2982. The unique film is a project of KRLN and the University of Texas.

SILVER ANNIVERSARY for ASILOMAR INSTITUTES: This year of 1975 marks the 25th birthday of square dance vacations sponsored by The Sets in Order American Square Dance Society held at Asilomar Conference Grounds in California. Both the Winter Sessions which start later this month and the Summer Session slated for July will be especially designed to commemorate a quarter century of square dancing enjoyment. Anyone wishing to receive application information for the Summer Session should write NOW in care of this publication.

THE DANCE YEARBOOK SCENE: Every two years SIOASDS issues a collection of more than a thousand squares, rounds, and contras that appeared in this publication during the previous two years. The 1976 Yearbook, containing the dances that appeared in the Workshop Section of the 1974 and 1975 issues of SQUARE DANCING will be ready for advance sale to members next November. INCIDENTALLY, the 1974 Yearbook issued in December, 1973 containing the dances of 1972 and 1973, is now sold out. Of the original 5,000 printed, 800 copies remained last October and these were sold out on a first come-first served basis last Fall.

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# AS I SEE IT

bob osgood

January, 1975

**H**AVE YOU EVER STOPPED to think that the caller — the person who stands up in front of the microphone at today's square dances — is one of the elements that makes the American Square Dance extremely unique among folk dances of the world? Most national dances are taught either by a teacher, a friend, a member of the family or perhaps just "picked up" over a period of time. Children just grew up knowing how to do a few of their country's traditional dances, and, once learned, that was all there was to it. The dances did not change and the music was always the same.

At some time in the past a quadrille series made up of several parts was extremely popular. Called the Lancers, the dance was usually announced by a listing on the program or by the master of ceremonies. Somewhere along the line somebody came out with a different Lancers. Because there were now two and the parts were not exactly alike, the master of ceremonies may have had to *remind* the people what they were going to do once the music started.



A little further along in time somebody else came out with still another Lancers and then another until the amount of instruction that people had to learn became a bit overwhelming. In order to avoid confusion, the announcer or master of ceremonies was called upon to

do a little more prompting, perhaps telling the dancers before each one of the five segments what would happen next and maybe even adding a prompt or two during the execution of the dance to help out.

Assuming that this is how it happened, this could have been the beginning of calling. Prompting, or cueing, much as you are familiar with in today's round dancing, is the very simplest form of calling. It *reminds* a person what he is to do next.

## A Fascinating Project

In the research to tie in with America's Bicentennial Celebration, we have already uncovered many little bits and pieces of interest and, undoubtedly before the series of articles (you'll see the first installment on page 9) is completed, we all will have "discovered" much more.

Caller-outers, prompters or whatever you might have called these people, had a wide variety of techniques and talents. We hear of some callers who would stand up on the kitchen chair and project their voice so two or three squares of dancers could follow them. We learn of areas where the caller took the number one spot in each square and danced as he called. And we watch today in the less accessible regions of our country where the caller still gets in and dances with a circle made up of as many as 50 or 75 dancers and calling as he dances.

Of course, the great difference between the earlier calling and what we are accustomed to today lies in the fact that the earlier calling did not have the "extra boost" offered by the public address system. The accomplished callers often used a great variety of interesting patter, but they first made sure that their command words were loud and *clear*.

The singing calls were usually something else. Most dancers knew the patterns and words of the singing call and once the orchestra started, someone in every square (and



sometimes every member of the square) would join in the singing. Actually, the caller, if he wished, could leave the caller's stand for a bit and have a cup of coffee while the folks danced the particular call to completion. (Nobody ever said this happened, but it could have.)

If you ever want a taste of what it was like to dance without benefit of modern electronic gear, try to call with only a piano as accompaniment. If two or more squares of varying ability are on the floor it won't be long before your "calls" boil down to the simplest of commands. It may take an experiment of this type to fully appreciate what our square dancing ancestors went through—and to gain a greater appreciation of the caller.

### *About the New Feature*

**W**E VERY SELDOM EVER REPRINT or even mention a letter when it comes to us unsigned, but one so impressed us the other day that we thought we would mention it briefly here. It was commenting on the article "How We Dance" in the October, 1974 issue of SQUARE DANCING. The point it made was something to the effect that "... we do all those things that you said are wrong. And, we want you to know that we enjoy them! If we had to drop these things that make square dancing fun for us, we just simply wouldn't enjoy square dancing at all..."

Well sir, just to set the record straight, we would be the last to try and keep anyone from having fun. Perhaps our idea of "fun" is a little different. Fun is primarily the satisfaction of moving in unison with the other seven in the square. It consists of moving to the beat of the music while following the calls and taking plenty of time to do each basic as it comes along. Quite conceivably this may not be the same feeling shared by other dancers. But our point is that we have never known a person who dropped out of square dancing *because it was smooth!*

On the other hand, we have received a tremendous number of letters from people who have dropped out of square dancing because of roughness or lack of consideration. To us there is a great thrill that comes with dancing smoothly and that's what the new series starting on page 14, is all about.

In watching dancers (and we've watched a good number of them over the years), we've discovered that the people who are awkward and rough in doing some of the newer and more complicated figures, are just as rough and awkward in doing the most simple ones.

This brought about the realization that perhaps some dancers today have never been taught how to dance comfortably. Perhaps they've never been introduced to good styling or been informed about standardization. With that in mind, we're starting with the very simplest of basics and if you would like to join us in the coming months, we're going to point out a few facts that might help to make your dancing more fun for you and more enjoyable for those with whom you dance.

### *It's A Brand New Year*

**L**IKE THE CHINESE who are said to finish off the old year by settling all their debts so they could start the fresh year with a clean slate, we look forward to the new 1975 as being rich with promise of great things to come for square dancing.

Of course, June of this year marks the 24th Annual National Square Dance Convention and, by the way, you'll find your preregistration form in the center of this issue. March marks the 2nd Annual Convention of CALLER-LAB—the International Association of Square Dance Callers, that will be held in Chicago with perhaps 700 in attendance. Then, when May rolls around, LEGACY, that outstanding group of leaders representing every phase of the square dance activity, will hold its second biannual meeting in Cleveland, Ohio.

Of course there are many big events coming up in 1975 and we'll be running feature issues during the year on festivals, summer dancing and other specials. By the way, be sure to let us know soon if your festival, roundup or convention is scheduled for the coming year. Include your name and address in the event we need additional information or would like to do a special picture story on your BIG event.

Just about the time when we think we're going to have trouble finding something new about which to write, along come more ideas than ever before. Now the problem is *where can we put it all?*



# History of the U.S.A.



## in Dance



**W**HILE THE YEAR IS YOUNG and before it gets much older, you will be reading of many features that will be celebrated during this country's 200th birthday. "Plan to see our exhibit of costumes going back to revolutionary times;" "Come to Jamestown and see how America lived in 1776;" "The television networks are planning several outstanding series connected with America's Bicentennial." These are but a handful of the many invitations the public will be receiving to *watch* a rerun of history.

Being a spectator is nothing unusual. However, being a square dancer means that we won't necessarily have to take a back seat in reviewing two hundred years of our nation's history. America has been a dancing nation. It has its folk dance, and we as square dancers have an opportunity to participate in the history-telling in 1976 and actually dance two hundred years of our country's history.

### **Square Dancing Officially In**

Leaders in square dancing have been looking forward to the Bicentennial. They have been thinking of ways to make not only square dancers but non-dancers aware of the part that this dance has played during the past two centuries. At one point a very elaborate presentation was made to the Bicentennial Commission and as a result the 25th Annual National Square Dance Convention (Anaheim, California, June 24, 25 and 26, 1976) has been officially designated a part of the Bicentennial Celebration.

This opened the doors. As word was circulated that square dancing would play an official part in the festivities, a number of areas around the country announced their intention of presenting pageants and local festivals spotlighting American history. Already

a number of square dance groups have been contacted in their own areas to help out with the celebration and leaders are busily researching to determine just what the various ingredients are that make up the American Folk Dance.

For today's average square dancer, square dancing history started the day "I began square dancing." This presents a bit of dilemma. In looking at contemporary square dancing today's dancer is looking at the end result of many decades of dancing, of many dance styles, of many formations and of an almost unlimited variety of music.

And so, for today's dancer who will help to portray the past of American dancing it's going to mean turning back the pages of dance history and becoming more familiar perhaps with the dances of our grandparents and great-grandparents and those before them. If we are interested in exhibiting the history of American Dance, then we are going to have to gain the knowledge of all that has gone into the activity up to now.

Perhaps it is not stretching the truth too far to say that our people have *always* danced. Before the 1920s and before motion pictures became popular and before the end of World War II and the opening of the era of television, Americans, when they had time to play, included dance as an important part of their social life. Much of the old dancing that we hear about is somehow connected with a special event and for that reason has been written up in old newspapers, letters, etc. A housewarming often meant that neighbors from miles around piled into their buggies and, with gifts for the new neighbors, converged to dance throughout the night to "warm the house" in proper style.



# The United States of America Dance Map



The spirit of a new nation was captured with barn raisings where the neighbors pitched in to build a barn and then join in squares and circles to put their final blessing on the project. We read of weddings where the bride and groom danced until dawn with their guests. We gather from what we've heard and read that our ancestors firmly believed that to dance with friends is the very peak of hospitality.

## Original Americans Danced

Of course if you wanted to go back far enough, you would be reminded that the original Americans, the Indians, took dance seriously as a part of their way of life. As a philosopher said after watching one of the ritualistic dances "I couldn't tell whether they were praying a dance or dancing a prayer."

America has always been called the melting pot of the world. People from virtually every country immigrated to the "new land" during the country's first 200 years. With them they brought their customs, their languages, their skills and their dances. At first grouped into ethnic concentrations in different parts of the country, they enjoyed their dances in the (more or less) pure form in which they were

brought from their homelands.

Then as people spread throughout the country, migrated West and moved from one city to another, the cultures became more and more mixed with the end result that in our contemporary square dancing we see evidence of the folk dances of many nations.

We see the square formation in the Jewish Sher and, of course, in other quadrilles we see the grand right and left and allemande left, a swing, a promenade. When we watch an English country dance we see the lines that form a part of our contemporary square dance and our contras. We begin to feel very close to the rest of the world when we notice one of our pioneer dances, The Varsouviana, being danced in various forms, but to almost the same music, in Mexico City, in Manila, and in Dubrovnik, Yugoslavia.

Of course, in order to make this a truly American creation, the Americans themselves had to add something that was a bit unique. This innovation was the *caller*. Also considerably unique in folk dancing is the extemporaneous aspect, the taking of a designated number of basic movements and weaving them into dances. No matter how much Amer-



icans may have *borrowed*, they did create this distinction.

To portray two hundred years of history as reflected in dance, we are going to have to go back to some of the areas where the different styles *grew up*. For instance, a trip back to the 1920s and Dearborn Village will show us the quadrilles and couple dances of Henry Ford's time. For this we have good documentation from Benjamin Lovett and others.

### It's A Big Story

Of course, the original 13 colonies and particularly the New England States will have their story to tell relative to the contras, quadrilles and Lancers. Tennessee and Kentucky have their authorities who will fill us in on the running sets and the mountain dances.

Some of the forms will be strangers to a number of us. As an example one whole segment of our history was influenced by the church. "Dancing is sinful; primarily because it's accompanied by musicians and instruments. And instruments — particularly the violin which is an instrument of the devil and is synonymous with sinning and carrying on — just do *not* belong in a Christian atmosphere!" As a result of a dictum of this type, a large segment of the population stopped "dancing." However, they kept the entire *idea* alive by calling the dances games. They substituted songs in place of instruments. These play party games included "Left My Brown Jug Downtown," "Scooping Up Paw Paws," and "Skip to my Lou," to name just three of many.

You will discover some very interesting aspects of the square dance as it traveled across the country with the pioneers and as it settled down in different communities. Many of the same patterns existed, but with different calls and with different names.

### Slows Down With Time

Dance styling changed too. In looking at square dancing in different parts of Texas, it almost appeared that as the musicians who played for square dancers grew older they began to play the instruments more slowly. This, of course, meant that the dancers also slowed down so that instead of dancing at a tempo 130 metronome beats per minute (which is customary in the 1970s) some of them had slowed down to 112 or 110 mbpm. Unable, or unwilling, to poke along at this pace, young

people adapted by putting in extra steps so that the dance might prove more of a challenge. From this we get the running set, the Abilene and Sweetwater Lift and two-step. Then, though perhaps for not the same reason, we watch the authentic clog and the virtually hundreds of styling interpretations scattered across the country.

The costume played an important part in the style of dancing. It's difficult to say whether the dance changed the costume or whether the costume changed the dance. We will try during the coming months to select a period in which certain styles of dancing were the most popular and then include with the articles pictures of the types of costumes that might have been used. In this way groups taking part in pageants may be able to come up with costumes that authentically represent the way our grandparents looked when they enjoyed these same dances.



The research people who have offered to work with us on this project are indeed experts. While the list of "advisors" does include some who are research minded, the majority will be coming from areas where the different dances have been handed down from one generation to the next. The dances that will appear retain an almost accurate representation of dances done 75, 100 and 200 years ago.

One thing that is bound to come out of this project is the "discovery" of unique dances that might be all but forgotten. Here again, this is a participation program. We'd like to get *you* involved. So, before we get too far along with the articles, drop us a line if you have a recollection of a dance, a humorous incident tied in with a dance held many years ago, a picture, an old dance program, or just some memories that you may have heard somewhere that you would like to share. The end result should be a deeper awareness for us all in "the great American Folk Dance."



# What are they Dancing ... at the start of 1975?



**O**F SPECIAL INTEREST TO DANCERS, as well as to callers, is this once-yearly feature of dance programs from many parts of North America and around the world. A number of callers selected at random have been asked to submit one of their current club night dance programs, listing the singing calls, patter calls and rounds that are used at that evening's dance. Information concerning the age of the club and the size of the group is also included. A rundown of this type cannot tell you any-

thing about the friendliness or fun level of the club, but it can give you a list to compare of the dances being danced in other than just your own area. This feature has been a "regular" since January, 1958. One aspect that you will find particularly interesting is that new singing calls do not necessarily predominate the programs and many callers rely heavily on "old favorites" that please the dancers as well as themselves. So, read and compare.

*Fort Lauderdale, Florida* — Shirts-N-Skirts — 12 years old — 11 squares — Caller Vern Johnson

Warmup Patter  
Riding My Thumb to Mexico  
Take One Step  
Pixie  
Spin Chain Thrus  
Mmmm Good  
Shirley  
Pickie, Pickie, Pickie

Workshop/Ferris Wheel  
Freckles and Polliwog Days  
Forget Me Not Waltz  
Whistling  
Curlique/Walk and  
Dodge/Tags  
Y'All Come  
Walk Right Back

Mexicali Rose  
Circulates  
Just Because You Asked  
Me To/Tulips  
Dancing Shadows  
Wheel and Deal/Trade By/  
Recycle  
It's a Small World

*Belleville, Ontario* — Whirlaways — 12 years old — 10 squares — Caller Garnet May

Warmup Patter  
Freckles and Polliwogs  
Street Fair  
Spin Chain the Gears  
(all positions)  
Honeymoon Feeling  
Take One Step  
Walk and Dodge/Recycle/

Peel the Top  
Ain't Love a Good Thing  
Waltz of Summer  
Reciprocate/Ferris Wheel/  
Tags  
Uncle Joe Henry  
Ohio Two-Step  
Motivate/Split Circulate

Turn on Your Light  
Walk Right Back  
Review Hash  
Love Bug Itch  
Waltz to Remember  
Country Mind Country Heart  
Y'All Come

*Memphis, Tennessee* — Typical program for 4 local clubs — Caller Lee Swain

Warmup Patter  
Seashores of Old Mexico  
Swing Thrus/Trades/  
Circulates/Runs  
Ain't Love a Good Thing  
Curlique/Cast Off/Fan the  
Top/Wheel and Deals/  
Flutter Wheel  
Thank You World

Workshop Recycle/  
Walk and Dodge  
Ramblin' Man  
Scoot Back/Recycle/  
Walk and Dodge/  
Cloverflo/Peel the Top  
Hello Trouble  
Allemande Thars/Wrong  
Way Thars/Alamo Style/

Do Paso/Red Hot  
Big Boss Man  
Workshop Grand Parade/  
Review Recycle/  
Walk and Dodge  
Satin Sheets  
That Same Old Way  
Y'All Come



*San Mateo, California* — Roadrunners — 6 years old — 7-9 squares — Caller Bill Davis

Wheel and Deal/Swing  
Thru/Turn Thru/Cloverflo  
Early Morning Rain  
Tulips  
Pass the Ocean/Recycle/  
Half Tag Trade and  
Roll/Grand Parade  
Matamoras  
Rock Anytime  
Curlique/Walk and Dodge/  
Scoot Back/Split  
Circulate/Runs

A Lot of Tenderness  
Dancing on a Cloud  
Motivate/Scoot Back/  
Spin Chain the Gears  
Tie a Yellow Ribbon  
Sweetheart's Promenade  
Spin the Top/Fan the Top/  
Peel the Top/Lockit  
Ridin' My Thumb to Mexico  
One Rose  
Tag the Line/Turn and  
Left Thru/Single File

Circulate/Coordinate  
Any Old Wind That Blows  
Neapolitan Waltz  
Spin Chain Thru/Circle to  
Two-Faced Line/  
Zoom/Resume  
A Long Time Ago  
Slick Chick  
Cross Run/Trade By/  
Curlique/Box Circulate/  
Hinge and Trade  
Robbie McGee

*Keeseville, New York* — Polar Squares — 4 years old — 10 squares — Caller Tom Vititow

Warmup Patter  
Love Bug Itch  
Green Alligators  
Curlique/Scoot Back/Walk  
and Dodge/Recycle  
Seashores of Old Mexico  
Mexicali Rose  
Circulates/Spin Chain Thru  
St. James Infirmary  
St. Louis Blues  
Tags/Peel Off/Cloverleaf/  
Spin Chain the Gears

For Once In My Life  
Miss Frenchy Brown  
Reciprocate/Trade By/Swing  
Thru/Spin the Top/  
Coordinate  
Sing Along  
Steppin' Easy  
Combination of previous  
movements  
Am I That Easy to Forget

Ohio Two-Step  
Fun Tip with a Little  
Challenge  
Matamoras  
Ohio Two-Step  
Spin Back/Fan Back/  
Diamond Circulate/  
Dixie Style Wave  
Don't You Believe It  
Change Everything

*Vancouver, Washington* — Flutterwheels — 3 years old — 8 squares — Caller Stan Rice

Warmup Patter  
Bed of Roses  
Tulips  
Waltz of Summer  
Dixie Style/Circulate  
Trade  
Sing Along  
Be My Honeycomb  
Wagon Wheel Waltz  
Curlique/Walk and Dodge  
Sundown  
Take One Step  
Waltz to Remember  
Square Thru/Wheel and  
Deal/Cloverleaf

One of Those Wonderful  
Songs/Call Me Lonesome  
Street Fair  
Curlique/Peel Off/Trades  
Do What You Do Do Well  
Walk Right Back  
Shakin'  
Flutter Wheel/Sweep  $\frac{1}{4}$ /  
Swing Thru/Spin the Top  
Too Many Rivers  
Black Sombrero  
Tips of My Fingers  
Swing Thru/Trade/  
Run/Fold  
Satin Sheets

Papa Joe's Polka  
Siesta In Sevilla  
Recycle/Trades  
Lonesome Me  
Flip Side  
Knock Three Times  
Two-Faced Lines/Runs/  
Circulate  
Turn Out the Lights  
Bailey Rock  
Last Waltz  
Veer Left and Right Varia-  
tions/Spin Chain Thru  
It's Four in the Morning

*Mission, Kansas* — Rangers — 22 years old — 12-18 squares — Caller Mike Kelly

Warmup Patter/  
Walk and Dodge/  
Curlique/Scoot Back  
Monday Morning Secretary  
Miss Frenchy Brown  
Tag the Line/Cast Off/  
Cloverleaf  
Black Magic

Amos Moses  
Spin Chain the Gears  
Turn On Your Light and  
Let It Shine  
Jessie Polka  
Cloverflo/Eight Chain Thru  
Primrose Lane

Beautiful Sunday  
Workshop Recycle/  
Flutter Wheel  
Sloop John B  
Left Footers One-Step  
Recycle/Spin Chain Thru  
The First Thing Every Morning  
(Please turn to page 77)



# How We Dance

It's Important

## A Little Thing

## Like Promenade

**T**HIS IS A NEW SERIES. It's not about WHAT we dance. It's about HOW we dance. This HOW is what sets a dancer off as having ability. Anyone, *if he has the time*, can learn any number of movements regardless of whether one hundred or one thousand or ten thousand. But it takes a dedicated dancer to be able to do every movement he knows, whether ten or fifty or one hundred, with skill and ability.

This new series is dedicated to that purpose of helping any dancer to become a better dancer.

### Do the Simple Basics Correctly

It has been said, and wisely, that the person who gives attention to doing the simple basic movements correctly is often the one who goes on to do every movement he learns with a sense of smoothness.

In the coming months we will dwell primarily with the one and two couple basics and explore ways for each dancer to be more considerate, smoother and more understanding of his responsibilities.

### Start At the Beginning

As a leadoff we look at one of the simplest of square dance basics—the PROMENADE. The hands in a Promenade position are in a state of readiness to *control* and *direct*. The right hands are joined above the joined left hands (1). As a simple case of direction consider these couples as being in the number one spot in the square. In the first illustration they are ready to move straight forward into the set. If the call is head ladies (or four ladies) chain, the man simply guides, directs

or helps the lady (2) into the center. He will not, on the other hand, yank, drag, jerk or pull. This the lady doesn't need.

If the head ladies are to chain with the lady on the right the man gently guides his partner (3) in that direction. If the head ladies are to chain with the lady on the left (4) then a slight pressure with the left hand is in that direction.

To do a wheel around (Basic 37) the action is a turn, with the center of the turn being at the point directly between the two dancers. In Promenade position (5) the wheel around starts with the man backing up (6) and the







lady moving forward (7) until, after approximately four steps, the couple has changed its facing direction (8).

A backtrack, on the other hand, has each of the dancers turning independently (9). The man, pulling slightly with his right hand and pushing with his left, turns (10) and in the process both dancers face each other momentarily (11) and end the movement facing in the reverse direction (12). The lady is now on the man's left side. Total number of steps: Four.

It is well to remember in the wheel around or the backtrack that the person on the left

always does the man's part and the person on the right always does the part of the lady. This is regardless of whether the couples are "normal" as shown, whether they are in reverse position, or whether the couple is made up of two ladies together or two men together.

**Regardless of how simple all of this appears, try it out. Take enough time to do it correctly. Avoid yanking or pulling. Simply guide or direct as smoothly as possible.**



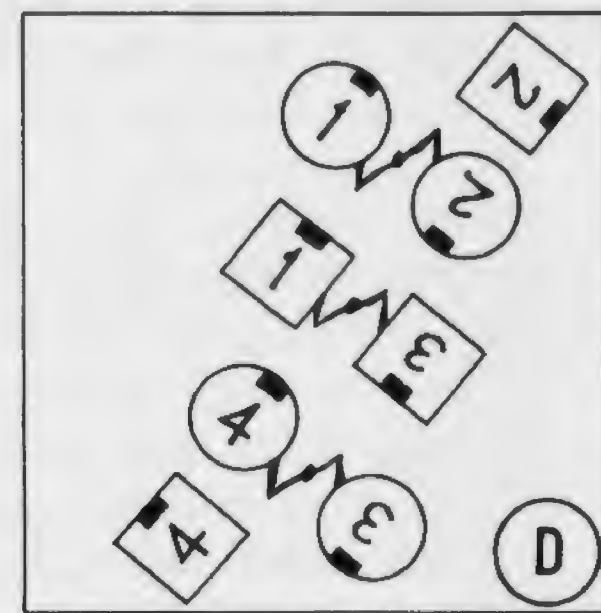
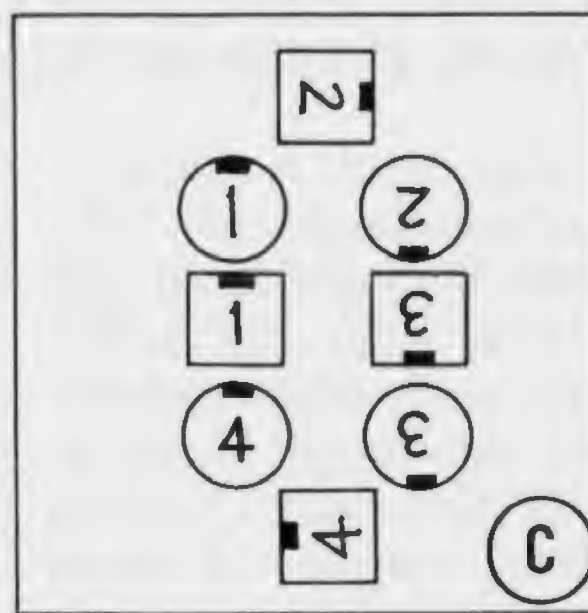
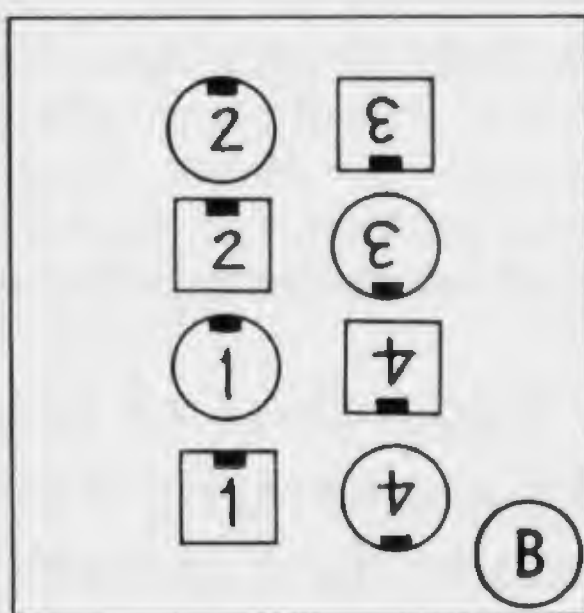
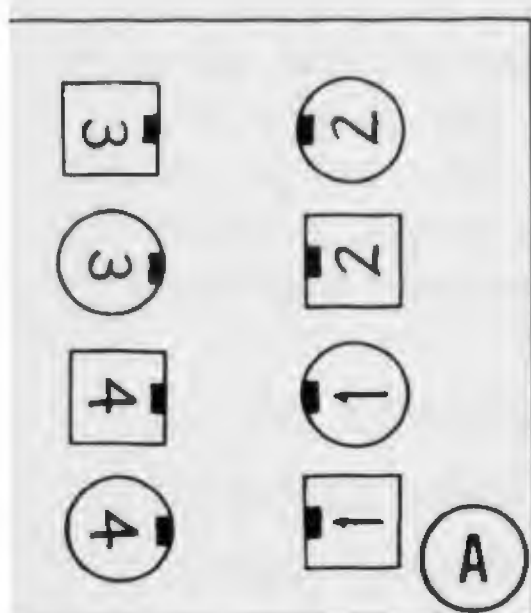


# TAKE A GOOD LOOK

a feature for dancers



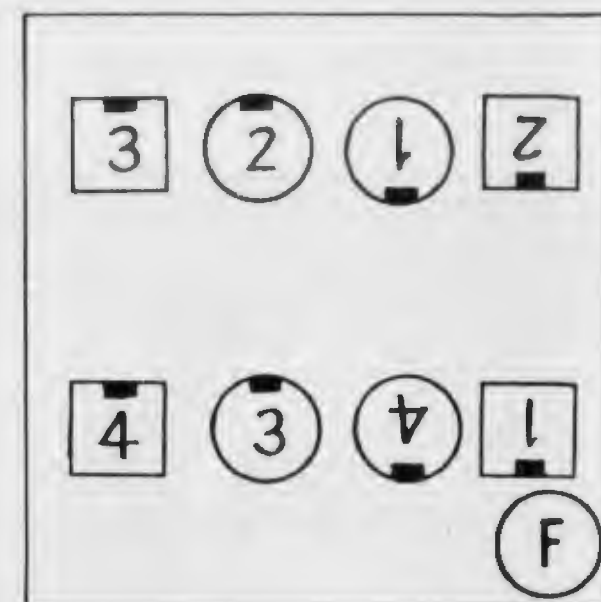
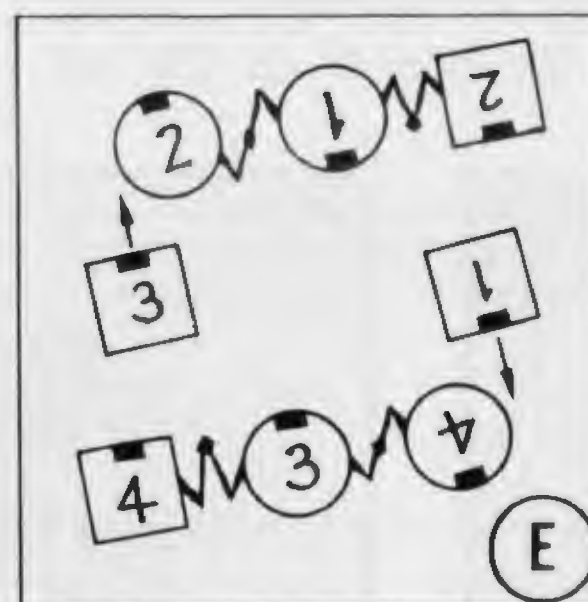
*The call Coordinate is the choice for mainstream dancing this month.*



BARBARA: Like many square dancers, and I suppose callers too, we're taking a "wait and see" attitude on this new clearinghouse system created by CALLERLAB. As you remember, last quarter we had Walk and Dodge and also Recycle as movements suggested for our mainstream club dancing. Very frankly we took quite naturally to Walk and Dodge, but on Recycle our group was fairly well divided.

JOE: For this next quarter (December, January, February) the committee has suggested just one movement. This encourages us, not so much because we like or dislike the movement, but because it's an indication that the group is not going to mechanically recommend two movements if two good ones do not exist. It also means to us that if no good movements come up we anticipate a three month's period when club dancers can get along on what they already have. Anyway, the term for this quarter is Coordinate.

BARBARA: The way our caller introduced the movement was to get us into two facing lines of four (A) and then have the lines step forward and each one of us do a Curlique



with the one we faced (B). This put us into the starting setup.

JOE: To do Coordinate each one of us circulated single file one and a half positions (C). This left two men on the outside and three adjacent couples across the center. Those who were adjacent took right arms and turned (D) 180°, then the men in the center released arm holds (E) and stepped forward, as two of the ladies picked up the lonesome men. As a result we had two parallel two-faced lines (F).

BARBARA: I noticed that the men at the ends had to slow down a little while those in the center were doing their turn, but we're all accustomed to adjusting and the lonesome men simply took shorter steps.



## BUILDING UP CLUB MEMBERSHIP

**T**HE PERENNIAL QUESTION, How Can We Increase Our Club Membership? does not necessarily mean the same thing to all square dance groups. The club struggling along with seven couples may seek additional members simply in order to survive. The club with ten squares, meeting in a location designed to hold 25 squares, may be looking for additional members to meet the overhead of such a large hall. Another club may have found it has become so inbred that it has lost its spark of enthusiasm. Still another club, successful for many years, may suddenly find that a large percentage of its members have reached retirement age and are moving away.

Obviously there are clubs that are perfectly content with their membership as it stands. If you belong to such a group, read no further. If, however, for whatever reason, your club would like to add to its membership, let's look at a number of ways this might be accomplished. This article will not deal with holding regular beginner classes which is the most natural way to add to any club's membership. As always, any solution will depend on the area and what is available within it. Nevertheless an idea always can be modified, so perhaps some of the following will be helpful.

### **Start By Looking Within**

Have you taken a good look at your own membership recently to see what reaction you are getting? Perhaps your club roster actually is quite ample but when you check the attendance at the dances, you find only a small percentage of members are coming. If this is the case, find out (1) Is it the same members who attend each time? or (2) Are all the members coming but only spasmodically?

Looking at (1), if the same people are the only ones showing up time after time, it may be that there is an interest in the club only

among this select few and that this small band of diehards are determined to keep the club going regardless. If (2) fits your club, it may be that most of the members would like the club to be successful but that many are disappointed when they come and so only show up periodically. If they come, always hoping but each time unsatisfied, they'll soon stop coming at all.

It's time to be realistic. Gather 'round those who support the club and take a practical look at what has happened. Look backwards and find out when the members began to be less enthusiastic. See if you can pinpoint a change at that time. Did you change the club policy? Did the club start forming cliques? Did you change callers? If none of these apply, then do you need to change policy? When people are willing to speak freely with no personal animosity, the difficulty usually can be uncovered and a solution found.

If you can restore the interest of your own members, you may not need to look further. In fact the enthusiasm of your own members probably will attract their friends to the club.

### **Finding the Lost Sheep**

What has happened to those folks who used to belong to your club, to the stray sheep who have drifted away? Has anyone ever taken the time to find out why various members dropped out? A personal contact with each former member may bring surprising answers and even more pleasant results.

Jobs, family problems, extended vacations, health, all may mean that for a time a club member had to miss the dances. Unfortunately this can too easily become a habit, particularly if a person stays away too long or if no one in the club shows any interest in him.

Why not make a list of former members as well as current members who have not attended



## The WALKTHRU

recently? Depending on the number involved, select a club member(s) who is good with public relations, a person who is patient, can be tactful without being too inquisitive, has a sense of humor, can show interest but not criticize.

It may be that this personal contact will be all that is required to encourage these members back to the club. Or it may be that a number of persons would like to return but will need some brush-up lessons before they would feel comfortable at a club dance. It might be wise to anticipate this and have a plan available. Will one brush-up evening suffice or will several be required? Does your caller have the time to handle the assignment or will you have to look elsewhere? If your club caller is available, he will then be in a good position to know what to call the first time the returnees show up at the club. Is your regular hall free or must you find another location? Are you going to charge for this or do you want to consider it as a gift incentive? If you can find answers to these questions before your club contacts the dropouts, you'll have a solution at your fingertips when they ask questions.

Such interviews may also bring forth some interesting remarks and viewpoints of the club and a follow-up meeting of the club officers, looking into the results of the conversations, could be beneficial to the future of the group.

### Inviting New Members

When your club increases its membership by inviting dancers of the area to join, there



are a few points to consider.

(1) Always invite people to join because you want them as people and dancers, not because you want to lengthen your roster or increase your bank account.

(2) Let it be known whether your club has an "open membership" or "by invitation only" so there will be no misunderstanding by dancers who seek membership.

(3) Avoid blackballing anyone. Of course there may be some selectivity among your club as a result of interests, when you dance, how you dance, etc., but tact and consideration can go a long way here.

(4) Never, never rob another club of its members. If a couple feels it has the time and interest to join a second club, fine; by all means ask them. However if they are available only to belong to one club, leave them alone. Invite them to your club as guests from time to time but do not entice them from their current membership.

And remember; as you take in new members find ways to make them feel wanted. Give them as much information about your club as is available. When there is planning and work to be done, include them. Bring them in to the inner circle from the very beginning.

### Combining Clubs

Sometimes the occasion arises when no matter how hard a club has tried, it just doesn't succeed. Membership continues to decline or be maintained at a minimal level. Those who support the club really want to belong and to dance but this particular group just doesn't make it. It may be time to think about combining with another club.

Perhaps there are two small clubs in your area which could sit down and come to an amenable decision about becoming one. Certainly there's lots which must be resolved: the place and time to dance, the caller(s), the club name, the officers, etc. But this is simply a matter of taking the time to work everything out to the highest sense of right under the existing circumstances. Bring representatives of each club together who know the general wishes of their own group. Ask the callers into the conference. Once you've decided this is the route to go, there's no reason in the world why you can't come up with satisfactory answers. All it requires is a little give and take. The



result is very likely to be a better square dance activity in your area.

### A Time To Cease

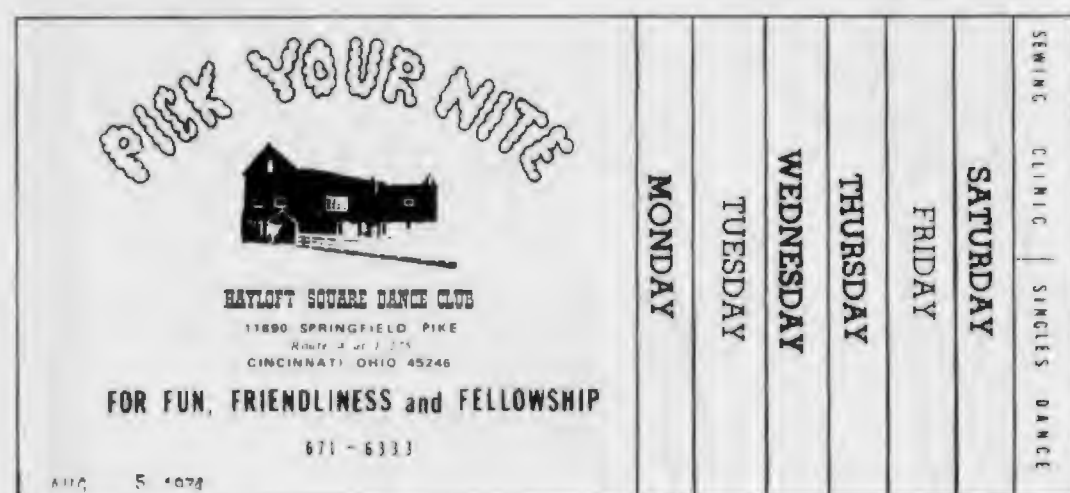
Yes, there is a right time for a club to decide to "fold up." If this appears to be the case, the group should not consider it a defeat. The original reasons for its being formed may no longer exist; it may have passed its usefulness; the struggle to keep going simply may not be worth it.

If this is your direction, make the move without bitterness. Recommend places for your members to dance. Make an intelligent and equitable decision about any club funds. When this is accomplished, all memories of the club will be happy ones.

## GOOD ADVERTISING

The Hayloft Square Dance Club of Cincinnati, Ohio, has put out a colorful, easy-to-understand and attractive index of its weekly activities.

Entitled PICK YOUR NITE, the two-colored giveaway presents each day of the week. Flip to the night you are interested in and you'll find out what is going on at the Hayloft. Square dance clubs, round dance groups, clubs for singles or beginner classes, one-night stands, sewing clinics — all are available.



The brochure is neatly designed and the type of advertising reminder a person would keep for future reference. Other halls, homes and buildings which present square dance activities regularly might consider similar publicity reference handouts.

## BY INVITATION ONLY

Every good salesman knows that the most effective way to interest anyone in his product is to make that individual feel important and

## The WALKTHRU

special. What better way to let prospective new dancers know that they are Very Important People than by sending them a personal, printed invitation?

This idea was put to good use by caller Cal Campbell, and his wife Judy, of Albuquerque, New Mexico. The Campbells, with the help of a printer friend who is also a dancer, designed invitation cards. Blanks were left for filling in the name of the person to be invited, the date of the initial night of class and the dancer issuing the invitation.

Each member of Cal's clubs was given five invitations to mail out to friends. A few days after the mailing the members were encouraged to follow through with a personal telephone call. Cal stresses the effectiveness of personal contact. How can you refuse when you receive your own personal invitation by mail plus a phone call from a friend urging you to attend?

The Campbells report this method has resulted in an increased interest in classes with participation up some thirty percent.

**BADGE OF THE MONTH**

The Silver Squares of Melbourne, Florida, is a unique club in that it is made up of trailer residents. Moored for the winter in the Land Yacht Port O'Call Park, the members dance each Tuesday evening. Then when the weather turns fine, they once again join tours to various parts of the world.

The badge is a replica of the Air-stream Trailer, so evident on our highways these days. Surely SQUARE DANCING's Directory of Square Dancing, published each August, would be a "must" for folks who follow the byways as this group does.



# SQUARE DANCE DIARY by a square dancer



The scene continues to change from one square dance hall to another, from a club dance to a festival to a convention. The faces may be different, but the dialogue is usually the same when we take a look at

## THE SQUARE DANCE SCENE

**"JOHN IS SO PROUD.  
HE HASN'T BEEN LATE TO  
A DANCE THIS YEAR!"**

**"...IT'S BEEN LIKE THIS  
SINCE HIS FIRST CALL  
ENDED TWO HOURS AGO..."**



We invite you to send in your suggestion for a scene in the Square Dance Diary.



# A Look at the Other Side of New Figures

*By Frank and Iris Gilbert, Largo, Florida*

*There have been many articles and comments published pertaining to the new figures (basics) being used in our round dance activity. Many have commented at great length against the use of these figures, or have suggested changing them or establishing new terms, etc. We would like to present the other side and let everyone evaluate this matter in a logical and fair approach. It is difficult for many people to accept a change, but once they can properly evaluate both sides, it becomes very easy for them to accept and enjoy the variation or change. Our comments are made strictly in the interest of round dancing and no offense is meant to reflect on any person or persons. — Frank and Iris Gilbert*

**L**AST YEAR WE CELEBRATED the twenty-fifth anniversary of the first issue of a book covering round dance basic steps. The book, authored by Dr. Lloyd "Pappy" Shaw, was issued with 450 pages describing basic steps and over 100 round dances.

In the beginning, round dancing was tied to the square dance activity through the instruction and cueing of the square dance caller. However, as early as 1948 round dancing was beginning to entice dancers to form groups that did only round dancing, using round dance specialists as teachers and leaders.

The influence of Dr. "Pappy" Shaw on the round dance activity provided a tremendously farsighted goal for dancers and leaders alike to carry forward and enjoy a wonderful and beautiful pleasure and satisfaction from dancing — not walking — to, and hearing and feeling the music.

In the early 1950s the round dance activity was growing rapidly, creating many new

dancers and leaders with a minimum of experience, but with a great desire to move ahead and expand the art of round dancing for those who enjoyed the more intricate dances that were not a part of the square dance program.

From the classes of Dr. Shaw came leaders who carried this program ahead, and in the middle and late 50s many dances were released that were ahead of their time and only a few dancers were experienced enough to execute and enjoy them. This does not mean the desire was not there, but the lack of experience was the hindrance. Many of these dances were used by the traveling leaders as exhibition dances. Now, however, these same dances are included in the dance program by many round dance clubs throughout the country. This shows the great advancement made in our round dance field.

Also, if we will think back, we will remember that in about the middle 50s the Latin dances started to enter the picture, and what a furor this created among a few dancers and some of the well known leaders. The cry was, "You are going to ruin round dancing by introducing Latin dancing from the ballroom dance activity into the round dance program." However, no matter how many yelled, the majority loved the Latin rhythms, steps and types of dances provided by the Latin sector, and it soon became an integral part of the round dance picture. Some of these same people are now crying, "Stop the international figures — they are not for us."

Over these 25 years, many good, experienced dancers and leaders have developed, and very little has been written about their desires and their interests in the more intricate dances. It seems all the articles being pub-



lished want to hold round dancing back and not give the many now experienced dancers the pleasure of fulfilling their desires, after many years of dancing, to enjoy something new, or even a chance to choose for themselves.

We think you will find that there are over 1700 square dance gimmicks (or new basics, if you wish) that have been introduced into the square dance program in the past 10 to 15 years. This is a large number, but it shows the movement is going ahead and not backward. Just suppose no additions or changes had been made since we started Western type square dancing in the late 1940s. We're sure everyone will agree that it would be a dead issue by now. So why all the storm about new basics being introduced into the round dance picture? If leaders do not want to upgrade their dancers and teach them new basics, that is certainly their prerogative, but they should

not condemn others (both dancers and teachers) who want to add something new to their repertoire.

The word "international," when associated with the new basics, is very misleading. The new basics are no more strictly "international" than a vine, box, lock, fishtail, whisk, chasse, cross swivel, corte, etc.; these and many more were included in books written and issued for "international" ballroom dance instructors as far back as 1936. We would wager that if all ballroom steps were eradicated from our round dancing only about 30% of the presently used basics would remain. So what's the big fuss about?

One complaint we read was commenting that the new terms being used with the new basics did not describe the position nor the action and should not be used. Most would agree that the following terms mean nothing  
(Please turn to page 65)



*Herb and Erna Egender — Aurora, Colorado*

AS MEMBERS of Lloyd "Pappy" Shaw's dance teams, Herb and Erna Egender started dancing together in 1937. Except for a few years during and immediately following World War II, they have been actively involved in square and round dancing ever since. Exhibition programs put on by "Pappy's" early dance teams consisted of Early American, European Folk, Mexican, and Western Square Dance and Herb and Erna got their early experience dancing and teaching Mazurkas, Schottisches, Waltzes, the Varsouviana and other couple dances.

Until the past few years, square dancing has received most of their attention and they have taught dancers, established clubs, trained callers, and called in various parts of the world during thirty years of active duty with the

United States Air Force, from which Herb retired in 1972. Herb was featured as Caller of the Month in *SQUARE DANCING* magazine in July, 1966, and recently was one of three callers who conducted the Callers' Seminar at the National Square Dance Convention in San Antonio, Texas.

The Egenders have always considered rounds to be an integral part of the total square dance picture and have taught and included rounds in their club dances as a part of the complete dance program. Many of their round dance graduates of years past are still dancing and some have assumed positions of leadership in round dancing.

While Herb and Erna consider themselves to be "local," "club" round dance leaders, they have been in charge of the round dance programs for festivals and on the staff of square and round dance camps and weekends. They teach two basic and two intermediate round dance classes each year (taking the summer off for travel), and have a very active and growing club called the Roundabouts.

Their main interest in round dancing is to promote round dancing for square dancers and to keep squares and rounds (and, yes, contras) together as essential parts of a total dance program. They are indeed dedicated.



# •Chapter thirty-four

## *Miscellaneous Tips*

*As we have done on at least one other occasion (July, 1974) we are going to add some general thoughts for the caller. While these don't necessarily fit into any one chapter, they do consist of the type of material self-taught callers need to know. We give this chapter a miscellaneous heading simply because the individual items could fit into any number of spots. We group them here in the hope that callers will utilize them as they have the need. Credit for the various ideas must go to a large number of callers. In some instances our research shows that the same idea has come from as many as five different sources — all experienced veteran callers. Undoubtedly before the text is finished there will be more sections of this type. We would like to thank those who have sent in questions that have served to start the thinking and research on a particular subject. Whether you are an experienced caller with many years behind the mike or whether you are just becoming interested in the art of calling, send your questions in. If they don't fit into another chapter they may fit into one of the miscellaneous collections — Editor.*

**P**ERHAPS YOU'VE HEARD IT SAID a number of times "Once a caller picks up a microphone and starts to teach and call, he ceases to think like a dancer." While to a large extent this is true, it is also true that the person who becomes a caller should never allow himself to forget what it is to be on the "other side of the mike." It is not difficult for a caller to lose his sensitivity and perspective.

If, after having gone through a beginner's class as a new dancer and then having enjoyed the fun of club dancing a person decides to start calling, it may be only a short while before his total time is occupied with teaching classes, calling for home clubs and traveling to other clubs as a guest caller. When this happens, it is only a matter of time before he forgets what it is like to be on the *receiving end*, to stand while a caller or someone else makes announcements, to be put through long and arduous reviews of material that a small handful in the group have not yet mastered, or to have to dance *too fast* or for *too long* a period of time for a single tip.

Anyone teaching new callers in a callers' school will at some time or another suggest that every caller devote some of his time to *being a dancer*. There is absolutely no substitute for getting out there on the floor and dancing to somebody else's teaching. For one thing, as a caller there is much that you will learn by listening and dancing to another caller. What you learn may not all be lessons that you want to use yourself. You may learn things that you *do not* want to do. However, this too is an important part of the learning process. While dancing



to another caller you may realize that a combination of calls that may be enjoyable for you to call, may be just downright awkward to dance. You may hear the same term used by the caller over and over again to the point where the monotony becomes a distraction. You may feel the humiliation, as a dancer, of having to stand and listen to a joke — perhaps one that simply does not belong in a square dance hall.

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*JUST ONE YEAR AGO we published a thought provoking article by Bill Davis on the subject of counting the frequency of use of the basics. This month we bring you an update starting on page 69.*

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A characteristic that a successful caller must possess is a quality we will call *participation*. This refers to his (or her) ability to project himself into the group with the result that the dancers feel that the caller is truly one of them. This feeling may be helped along if the caller does spend time on a regular basis actually out on the floor.

And, there is another point to be made. In the beginning, before the dancer decided that he wanted to become a caller, the fun of the activity was due in a great part because the man and woman could share the fun of dancing together. To a degree this element of fun is not shared quite as equally by the caller and his (or her) spouse. Of course, there are many instances where the caller's wife is able to dance every tip, but still it's not the same. The advantage of going out as a square dance couple and both sharing together in the dancing pays big dividends in keeping the caller and wife together as a happy pair.

### **Being a Part of the Club**

The hub of a healthy square dance activity is a triad: The *dancer*, the *caller* and the *club*. Where it is possible for a group of dancers to form a club and to have their own caller, this most frequently is an ideal situation. This means that the caller, like the dancers, contributes himself to the club's personality. His responsibility is not simply coming in, putting up a public address system, calling a dance, and then leaving. It is fitting in to the club structure. It is being involved.

A club may decide to observe a certain theme for a dance. This is the opportunity for the dancers to use the theme in their invitation announcements, in their decorations, and perhaps in their refreshments and afterparty. It's also the opportunity for the caller to somehow work the theme into his calls. On the standard "anticipated" party dances celebrating Christmas, Fourth of July, St. Patrick's Day, etc., the themes suggest at least one singing call that can be used during the evening.

Occasionally the theme will be constructed to fit some particular occasion. The theme may be Football Night, Vacation Time, Back to School, etc. For something of this type the caller may have to make a phone call or two, or he may be in constant communication with the club officers who let him know when a theme has been decided upon. An LP record or two that fits the theme with music that can be played between tips often adds to the spirit of the evening. There are other times when participation on the part of the caller and his wife goes a long way in making a club party successful. When a caller thinks enough of the club to come costumed for a Halloween Party, this effort does not go unnoticed.



Usually the result is a high participation level in the costuming by members of the club.

### **Setting the Good Example**

Of course, this brings up the undeniable fact that dancers do watch what their caller and his wife (or her husband) do. A caller who costumes in Western garb finds it is not difficult to encourage class and club members to do the same. And, of course, any examples of good, common courtesy and consideration are best taught by example. A caller can spend a great deal of time in explaining this over the microphone, but his job is far more effective when he sets the example and *does what he expects the dancers to do*.

### **It's All A Matter of Policy**

Invariably in a caller's school, someone will ask "is the caller required to ask each guest caller to call a tip during the evening?" A question of this type requires good judgment. There are many times in many areas where a caller would have very little work to do if he were to utilize the calling services of all the callers who showed up at his dance. One way to look at all of this is that one caller has been hired (appointed, assigned to, employed) to call the dance. In accepting this assignment the caller accepts the responsibility of planning a program, practicing, getting his records in order, setting up the public address system and building a dance with a good opener, a high point some time during the dance, and, finally, a good conclusion that will send the dancers home happy and contented.

How much of this program planning could be retained if each tip were to be called by a different caller? Of course, this is the very type of programming used in festivals and at conventions. But the club dance is neither a convention nor a festival. If a club has a regular caller it may be that they will arrive at an understanding. Perhaps it will be that the caller will not ask guest callers to call a tip. Perhaps instead he will introduce the visiting callers and maybe — on a rare occasion when an accomplished caller, perhaps one from outside the area, is visiting the dance — he may be asked to call. While no one rule is necessarily applicable to all club dances, it is a place to start.

As a club caller you may have ideal communications with the club's president to the point where you can suggest that you would like to have a caller guest call a tip, but that you wanted to clear it with the club representative first. It may just be that the club has an objection to this. The only way you'll find it out is by checking. There is also the chance that the club president himself may want you to invite one of the guests to call. Here particularly, because the club caller has gone to great lengths in planning his program, a club president should leave the final decision to the club caller. Sometimes it's a tricky business, but it need never be a problem. Good communications between the dancers and the caller will invariably lead to happy solutions.

### **Good Judgment — The Caller's Most Valuable Tool**

And this, of course, brings up the question of who does what in a club. If we are speaking of a democratic club with its regular members and its regular caller, then usually the caller will make the decisions relative to the program, what he calls, etc. And the club members will line up hall, guests, refreshments, etc. The dancer representative may at some point during the evening plan and with the caller's assistance, make his standard announcements.



If there is to be a guest caller for one tip, it is usually the responsibility and the privilege of the regular caller to introduce the guest. While introductions of this type can be light and friendly, they should also serve the purpose of putting the guest caller at ease, and making him look good in the eyes of the dancers. Introducing the caller's spouse, as well as the caller, is an important courtesy. In your introduction say what you have to say about the person you are introducing *before* mentioning his name. The name should be the last item in the introduction, opening the door for applause reaction from the dancers.

As you begin your calling experiences, you will come to realize that you have a personal interest in your dancers. If one of the couples in your beginner's class fails to show up on two consecutive evenings you'll discover that you are truly concerned. As you grow in caller experience you will notice that if you are an average caller you will be looking for ways of protecting your dancers, of keeping them interested. Above all you will look for ways to avoid embarrassing them in any way.

### **An Important Link**

The communication between you and the dancers is a rare and valuable phase of your calling. For the dancers, square dancing and sometimes dancing of any type is a brand new experience. You will notice that some people embarrass more quickly than others. For this reason, starting with the very first night of a beginner's class, you will find ways to impress upon the new dancers that it is normal to goof, to make mistakes. It is also the sign of a good dancer, or one with improving ability, to avoid making the same mistake twice, and to develop an ability to forget a mistake once it has been made and to concentrate instead on getting back to home position and to be ready to start again.

The caller is indeed in a position to encourage or to embarrass. There are times when a compliment may embarrass a new dancer and it may become apparent that when you want to congratulate someone on a job well done you may go up to him during an intermission and tell him quietly. Or, if you feel that the dancers have reached that place where they are on an extremely friendly basis with each other, you may want to compliment someone over the microphone so that everyone else can hear.

At the same time, don't fall into the trap of reprimanding, "bawling out," someone who is doing poorly. Sometimes to cover up embarrassment a dancer may do something foolish, but here again, it may only happen once and if it does happen continuously the quiet talk between dances, when no one else can hear, is your best solution.

One caller tells this on himself. It was always his method to pick somebody out from the group and to kid him almost unmercifully during the course of an evening. One night being a bit exasperated over the lack of ability of one of the dancers, he called out over the microphone "Hey, Sam, what's wrong? You're dancing like you have a wooden leg." You can imagine what the caller felt like when the hapless dancer called back to him, "I have!"

Remember, it isn't only how you call and what you call, that makes the difference of whether you are a good caller or not. *It is your involvement with your group.* It is your closeness and your sensitivity that helps to make your dancers love and appreciate you. Square dancing holds many rewards for those who call and teach, but perhaps the greatest of these is the personal satisfaction of bringing the dancer and square dancing closer together.



# LADIES ON THE SQUARE

## From Our Readers



**T**HOSE OF YOU WHO ENJOY DESIGNING and making your own dresses know the hours of planning and effort you pour into each creation. Because you do put so much of your time into it, you really want each outfit to look elegant and special. One very important ingredient for achieving that effect is the trim you use to accent your dress. How often do you find that the cost of buying trim all but doubles the cost of making the dress. Here are two suggestions from members of SQUARE DANCING's family which alleviate this expense and add an extra personal touch.

### Trimming with Flowers

A delightful idea is one from Marion Haney of Watertown, South Dakota.

Starting with basic white in a polyester cotton fabric, Marion added a contrasting wide border in kelly green at the hemline and

trimmed the border on both sides with matching green rick rack.

Next, a trip to her sewing drawer unearthed a variety of bits and pieces of fabric. Prints, checks, polka dots or plain material were all used.

Deciding what type of flowers to "plant" was the next step. After selecting her "garden," Marion made the necessary paper patterns and then cut them from the scrap materials, adding leaves and stems. These were stitched just above the border of "lawn" and were outlined in contrasting colors of baby rick rack. Additional flowers were added around the deep V-neckline.

Surely with a dress in "full bloom," spring can't be far away!

### Crochet Braid Trim

Another suggestion for trim comes from Frances Hicks of Joshua Tree, California. For those of you who crochet, this will be simple to accomplish. For those who do not crochet, it may convince you to learn how—a not too difficult proposition.

Select a yarn which will complement your dress. Using a chain stitch, crochet a braid trim. You can control the size of your braid with the weight of your yarn and the size of the crochet hook you use. Frances suggests 4-ply yarn (knitting weight) and a size H hook. Be sure to use one of the new synthetic yarns that will machine wash and dry.

Decide where you want your trim to go—around the neckline and sleeves, between tiers on the skirt, etc. Sew the braid to the dress being sure the chain does not twist and that the flat side of the pattern is up.

For a neat, professional looking job take care that your chain stitches are even in size and that you do not split the yarn.

A different and delightful idea for trim!







## PEEL THE TOP

THERE ARE MANY INSTANCES where a movement, taught from one specific setup, can be mastered by a dancer while the same movement presented from a setup that is a little different may prove to be confusing. A good example of this is Peel The Top, which, for the workshopping dancer, is a logical combination of Peel Off (Basic 73) and Spin The Top (Basic 60).

Our first look at the movement starts with







two facing couples (1) who do a Curlique (a PLUS TEN first choice—see December SQUARE DANCING). Each dancer having worked with his opposite ends with that person beside him but facing in the opposite direction (2). This is a starting point for Peel The Top.

Those facing out (in this instance the ladies) do a Peel Off (3) turning out in an approximate half circle arc and continue forward one-quarter to become ends of an ocean wave.

Those who are trailing (in this instance the men) step forward and, taking rights (3) turn three-quarters (4) until they end as centers of an ocean wave (5) or ready to follow the next call.

For variety here is a different concept of the same figure. Start from a right hand ocean wave, with the ladies on the outside (6). Then

have the ladies fold behind the man to be in a logical starting position for Peel The Top (7).

Those in the lead (in this instance the men) Peel Off as they roll away from the center of their unit (8) and continue on for one-quarter more. Those who are trailing (in this instance the ladies) step forward taking left hands (8) and turn 270° (9) to end in an ocean wave (10) or to move into the next call.

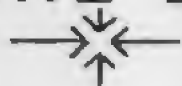
As in several other movements, the choice of which arm to use for those turning in the center is ascertained by having the two persons involved simply step forward. At that point, they are either on the right side or left side of the other person with whom they are to work. This then dictates the arm (hand) to be used.

There is nothing exceptionally difficult about this movement and it works particularly well from a "Z" formation.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## North Carolina

Wagon Wheelers of Shelby sponsored their 14th Annual Winter Wonderland Festival in December at the City Park in Shelby. Callers were Jack Lasry and "Singin' Sam" Mitchell with rounds under the leadership of Charlie and Marge Carter.

## Mississippi

The 20th Sweetheart Festival, sponsored by the Mississippi Square Dance Association will take place February 7th and 8th at the Hotel Heidelberg in Jackson. Jim Booton and Harper Smith will call for the affair.

Representatives of the Mississippi Square Dance Association displayed their award-

winning banner recently for Governor Bill Waller. The banner was part of a packet submitted during the National Square Dance Convention in San Antonio to the competitive Showcase of Ideas. The banner has a large outline of Mississippi with a star for every club in the state. MSDA now has 25 clubs and over 2,000 square dancing members.

## Germany

The 7th European Roundup and Square Dance College will again be conducted at the Armed Forces Recreation Center during the Easter Vacation from March 30 to April 5, 1975. The Chiemsee College is open to all graduate square dancers. The event will take place in the beautiful Lake Hotel located at the foot of the majestic Bavarian Alps and alongside of one of Germany's largest lakes. There will be scheduled afternoon workshops, tours, square and round dancing every night with fun afterparties, skits and games. Callers for the week will be Tom Crisp and Bob McVey, along with LeeAnn and Don Gregory and Don and Mary Doerr conducting the rounds. Bob Raasch will take care of the youth activities. In conjunction with the event, the European Callers and Teachers Association will offer an introductory callers' course. For more information please write Gina Crisp, 2 MOB Box 6138, APO New York 09633.

## Okinawa

On September 21, 1974, square dancers and spectators attended the first Okinawa Square Dance Week Jamboree. The grand march was led by the Guests of Honor Major General



Displaying their award-winning banner are (left to right) Opal and Millard Parker, Gov. Bill Waller and Max and Arlyn Williams. The Parkers and Williams are officers of the Association.



and Mrs. Bert David, Commanding General of the United States Army Garrison on Okinawa. The events of the evening included dancing for the spectators who were invited to see what square dancing is all about. Held at the Kubaski High School, callers were Pete Diven and Dave Yates. This was the first jamboree of any sort to be held on Okinawa in at least two years and the first to focus attention on Square Dance Week. There were approximately 100 dancers in attendance representing the three clubs on Okinawa: Ryukyuan Typhoon Twirlers of Makimanato Army Housing Area, Rice Paddy Promenaders and Red Hots, both from Kadena Air base.

—Marcia Souza

### Idaho

After 25 years of round dancing, the Waltz-Time Round Dance Club treated themselves to a big Anniversary Party at the Rodeway Inn Convention Center in Boise in November. The affair, a steak dinner and dance, was by reservation only. Penny and Ross Crispino are the instructors for the group which has danced every Monday night except during the months of June, July and August for every one of those 25 years.

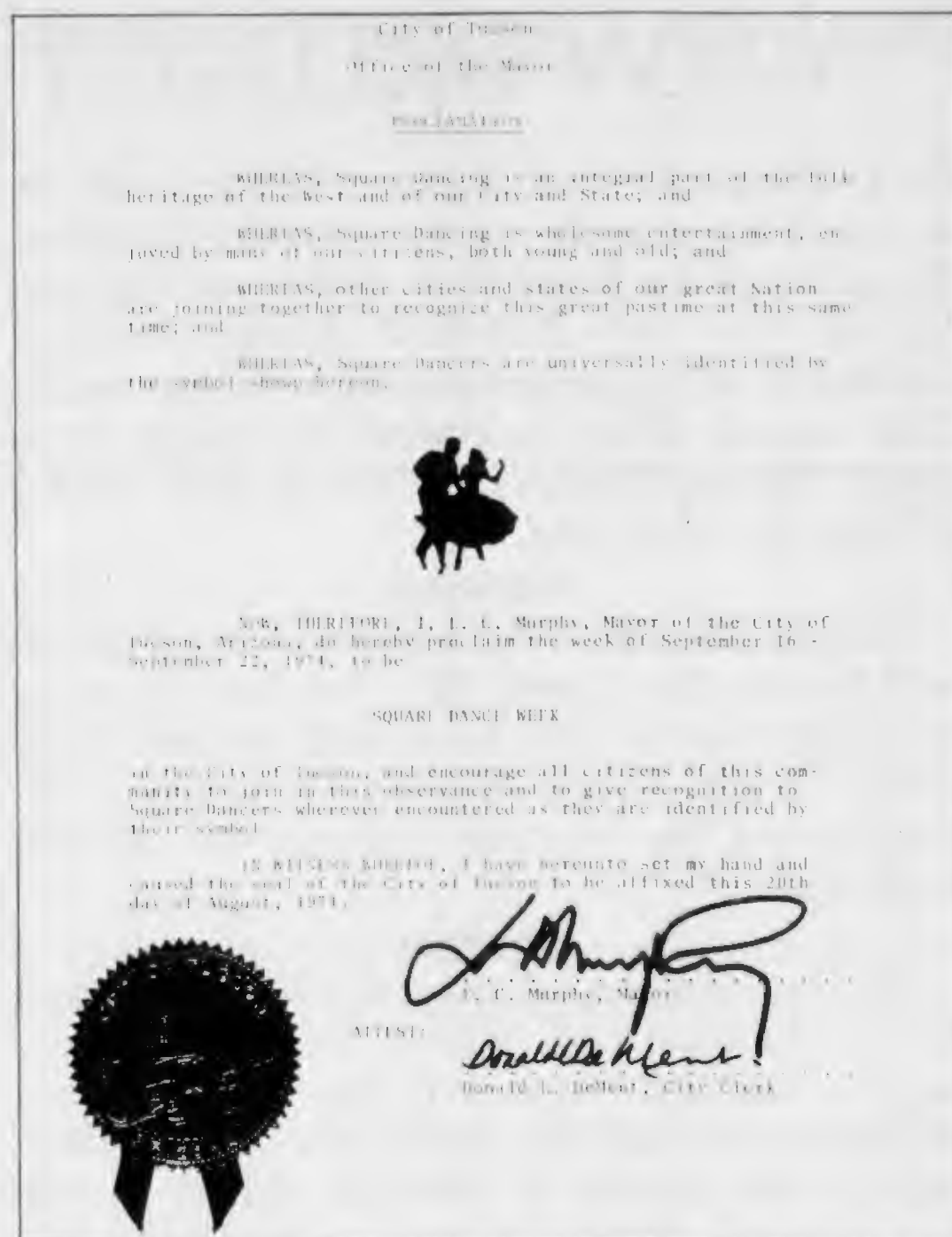
### New Mexico

The Shooting Stars Square Dance Club of Albuquerque will present their 4th Annual Snowflake Festival February 14, 15, and 16 with Jon Jones as the featured caller. The program will include a Friday night square dance, Saturday morning square dance workshop, Saturday afternoon round dance workshop, Saturday night Snowflake Ball and a Sunday morning "challenge" square dance session. Dick Siebenforcher and Edris Davis will conduct the round dance program and workshop. All events will be held at Madison Junior High School. For further information contact Edris Davis, 7805 Palo Duro Avenue, Albuquerque 87110.

—Stan DeVault

### Arizona

Sparked by the story about their dance center (SQUARE DANCING, September, 1974), the Old Pueblo Square Dancers Association of Tucson went all out to observe Square Dance Week September 16-22. A proclamation by the Mayor made it official and local newspapers carried announcements. One TV station filmed a short segment of a regular



The proclamation by Mayor L. C. Murphy made Square Dance Week official in Tucson, Arizona.

dance for showing on the local news events program. Each of the clubs regularly using the dance center was "forgiven" the rental charge during the observance and, in turn, each held an open house to which the public was invited. The response was good and a number of new recruits were lined up. Also, each club dance was attended by many members of other clubs and a new feeling of solidarity in the movement seemed to be built up. A new class was started the week following Square Dance Week so it was a natural to invite interested spectators to join up.

Sponsored by the Phoenix Parks and Recreation Department, the 28th Annual Valley of the Sun Festival will be held January 31 and February 1 at the Civic Plaza. Bob Van Antwerp will man the mike with Emmett and Monette Courtney taking charge of the round dancing.

### California

The City of Fresno, where California takes you to its heart, invites all square dancers to join the parade to its 18th Kross Roads Squar-Rama February 14, 15 and 16. In addition to a number of local callers, Marshall Flipppo,



# ROUND THE WORLD of SQUARE THE WORLD DANCING

Gary Shoemake and Nelson Watkins will be on hand to provide square dancing pleasure. Rounds will be handled by Mike and Barbara Hacker. The Bob Ruff-Jack Murtha Teaching Method is being programmed for college credit. This annual affair, sponsored by Valley Associated Square Dancers, attracts a good crowd of dancers each year.

## Alabama

Mobile's Azalea Trail Square Dance Festival will feature Joe Lewis, Bob Fisk and Manning and Nita Smith. The event will be held February 14 and 15 at Mobile's Municipal Auditorium and the Rhythm Outlaws will provide live music.

## Georgia

To the delight of over 2,000 square and round dancers and callers the words "Let's square 'em up" came over the loud speakers in September and the crowd was off and dancing to the sound of Georgia callers at the 3rd Annual State Convention in Macon. 54 callers, 11 round dance leaders and six clogging instructors were programmed. Dancers and callers from Florida, Alabama, North and South Carolina and Tennessee were in attendance. The group "filled the floor in '74" and really believe that "dancing will be alive in '75."

A portion of the 52 squares of dancers who participated in the 10th Annual Jekyll Island Square Dance Jamboree at Jekyll Island, Georgia, this past summer.



The First Annual Chattahoochee Valley Festival held September 13 and 14, 1974, was sponsored by the East Alabama and West Georgia Square Dance Federation and drew 300 dancers from the area and surrounding states. Art Springer and Cal Golden were the callers; round dance instructors were Lois and Homer Gray. The Little General Cloggers of Kennesaw stole the show with their entertainment. The association is looking forward to their 2nd Annual and hope it will be as successful as the first. —Jim and Marth Isom

## Oregon

Square dancers from the Portland area performed at half time during the Portland-Memphis World Football League pro football game in October. The game was televised nationally.

Lane County Fairgrounds will be the locale for the "Friendships Thrive in '75" Mid-Winter Festival in Eugene on February 1st and 2nd. Featured on the mike for square dancing will be Bob Fisk and Dave Abbott. Charlie and Bettye Procter will be in charge of the round dancing. A Trail's End Dance will be held on Friday, January 31 at Prairie Hall.

## Japan

The All-Japan Square Dance Convention was held last September at Hakone. A total of 630 dancers attended plus a fine group of callers. The affair was modeled somewhat like the National Square Dance Convention with dancing in different rooms for different levels of dancing, workshops, etc. This was something new for the Japanese dancers and the affair worked out very well.

## Arkansas

Square Dance Inc. of Arkansas will sponsor the first Southland Square Dance Festival January 10th and 11th at the Southland Race Track in West Memphis. The Chamber of Commerce has been publicizing the event through the newspapers and with television coverage in Memphis. The annual staff includes Glenn Turpin and Cal Golden. Guest callers will be Bob Cone and Elmer Sheffield with Jack and Margie Seago and Bill and Elsy Johnson handling the round dancing.

## Pennsylvania

The Philadelphia Bicentennial Committee celebrated the 200th anniversary of the First Continental Congress with Olde City on Sunday, September 22, 1974. In the fashionable



Society Hill section at the Society Hill Towers, on the banks of the busy Delaware River, Olde City Sunday was celebrated with a square dance plus many other attractions. A million people gathered to see "the biggest block party in history." Olde City Sunday's sponsors, Philadelphia '76, took great pains to give folks a varied selection of fun and 47 events were scheduled. The area was a beehive of activities and was closed to vehicular traffic. The Bicentennial celebration will be held in 1976 and the year following that the area dancers will host the 26th National Square Dance Convention.

### Hawaii

Preparations are now being made for the 11th Annual Aloha State Convention on the 6, 7, 8, 9 and 11th of February. Members of the sponsoring group, Hawaii Federation of Square Dance Clubs, Inc., are looking for a great turnout and hope to see many of their Mainland friends.

—Donna Miller

### Texas

Mid Valley Squares of Weslaco will be holding a couple of special dances during the winter season. On February 24 the Sugar Cane Festival will be held at St. Martin De Porres Hall with caller "Van" Vandever. On March 9th Stan Burdick will be on hand to join with "Van" Vandever for a dance at Weslaco Service Center from 2 to 5 p.m. —Charlie Lillagore

The Lubbock Area Square and Round Dance Federation holds a dance the first Saturday night of each month. All dances are held at the Fair Park Coliseum in Lubbock with re-

quest rounds at 7:15 and the Grand March at 7:50. February 1st the dance will feature Andy Petere and Dave and Nita Smith. On March 1st Chuck Bryant will call, with Larry and Donna Kirkpatrick on rounds.



Northern New Jersey Square Dance Association annually sponsors a contest for original posters to publicize Square Dance Week in the state. Pictured are three submitted this year. The winner is the one in the middle by George Winn.

### Kwajalein

The Atoll 8's Square Dance Club of Kwajalein, Marshall Islands, recently sponsored a Western Nite at the Yokwe Yuk Club ("Yokwe Yuk" is a Marshallese greeting similar to the Hawaiian "Aloha"). This event was attended by 135 Americans who are living and working on this Central Pacific Island. Bill Savage, Atoll 8's caller, introduced the non-square dancers to the fun of square dancing as well as calling for club members. The Atoll 8's fall beginners' class started on September 15 with five squares of eager new dancers enrolled.

—C. L. Sweetland

## Some Undone Projects You May Have Been Wondering About

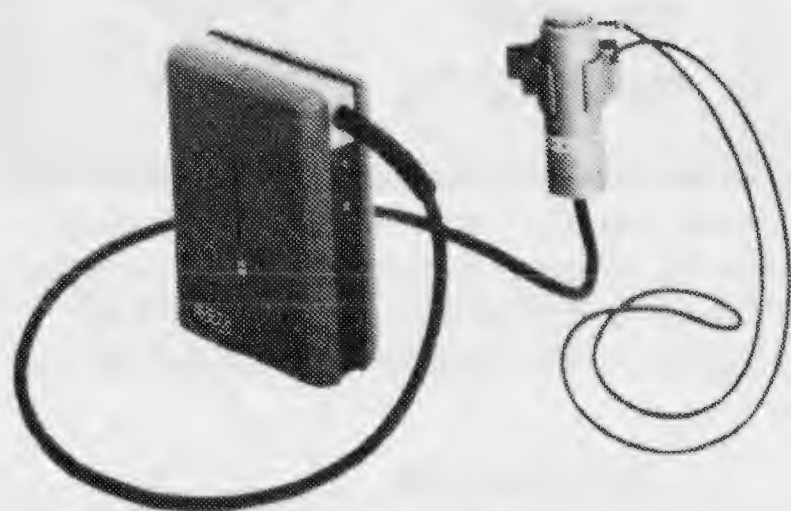
NOT TOO LONG AGO a reader wrote in asking if we were ever going to continue the practice of running the description of an after-party stunt in every issue. For some time we had been running one per month and we had intimated that we'd be continuing as soon as we received some new and fresh ideas. That was several years ago and although we've had some new thoughts there haven't been enough to warrant reactivating the series.

We have here on our list a rather awesome collection of projects we hope to see materialize eventually. One is the information series

on "How to Build Your Own Square Dance Hall." That one got stymied when three different builders failed to come through with the promised plans and estimates. Another is the handbook on Teaching the Handicapped. We're still working on that one and in all there are three handbooks in the works.

Of course, we balance a great deal of that off with the satisfaction of the many projects that have been completed. We seem to have the failing shared by so many today — attempting to bite off more than we can chew. But perhaps that's what keeps us young.



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*January, 1975*

**L**ET'S CROSS THE BORDER to St. Catharine's in Ontario, Canada, and pay a visit to a gal who really gets around. Orphie Easson has called from Canada and the United States to New Zealand, where she participated as guest caller at the Southern Hemisphere Convention in Christchurch in 1974. She has submitted some of her favorite (not necessarily original) calls and we hope you'll "try them on for size" and enjoy them.

**Heads curlique**

Boys run  
Swing thru  
Girls circulate  
Boys trade  
Boys run  
Bend the line  
Pass thru  
Wheel and deal  
Double pass thru  
Centers in  
Cast off three quarters  
Pass thru  
Wheel and deal  
Girls only pass thru  
Star thru  
Couples circulate  
Bend the line  
Cross trail  
Left allemande

(72)

Heads lead right circle to a line  
Two ladies chain  
Send 'em back  
Dixie style to an ocean wave  
Left swing thru  
Girls trade  
Girls run  
Couples circulate  
Bend the line  
Right and left thru  
Ladies chain  
Send 'em back  
Dixie style to an ocean wave  
Left swing thru  
Left swing thru  
Spin chain thru  
Left allemande

**Heads square thru**

Swing thru  
Boys run  
Tag the line right  
Boys cross run  
Couples circulate  
Bend the line  
Star thru  
Right and left thru  
Couples veer left  
Tag the line in  
Pass thru  
Tag the line right  
Wheel and deal  
Right and left thru  
Left allemande

(59)

Heads right and left thru  
Roll a half sashay  
Star thru  
Right and left thru  
Dive thru  
Star thru  
Right and left thru  
Roll a half sashay  
Star thru  
Right and left thru  
Dive thru  
Star thru  
Pass thru  
Partner trade  
Cross trail thru  
Separate go round one  
Turn thru  
Left allemande

**Heads square thru**

Swing thru  
Girls circulate  
Boys trade  
Boys run  
Couples circulate  
Bend the line  
Pass thru  
Wheel and deal  
Double pass thru  
Centers in  
Cast off three quarters  
Center four box the gnat  
Everybody right and left thru  
Flutter wheel  
Slide thru  
Square thru three quarters  
Left allemande



(75)  
 Heads pass thru round one  
 Make lines  
 Pass thru  
 Wheel and deal  
 Girls turn thru  
 Star thru  
 Couples circulate  
 Bend the line  
 Pass thru  
 Tag the line  
 Lead two turn back  
 Left allemande

## ORPHIE EASSON



*Born and raised in rural Ontario, Canada, square dancing has been an important part of Orphie Easson's life since she was taken to community parties with her parents as a young child. Her first square dance was an exciting experience and memorizing the calls came easily, along with learning the traditional dance routines. Orphie has lived in St. Catharines for 15 years and at the present time has a four level club (class, intermediate, experienced and experimental) in the area. She also has a Senior Citizens club in Niagara Falls. Prior to coming to St. Catharines, Orphie worked for the Ontario Department of Education as a Social Recreation Advisor and conducted classes in adult education, community recreation and playground programs. She makes guest calling appearances throughout Ontario and Northeastern United States and was on staff at a callers' course in Upper New York State this past summer. Orphie has a fine singing voice and has recorded for Canadian Centennial Records. She is a charter member of Toronto and District Square Dance Association and has two sons, Kenneth, 19 and Mark, 16.*

This section of the Workshop each month salutes a veteran caller as our Feature Caller. The several dances submitted by the caller being spotlighted are not necessarily original with that caller but they do represent proven material that provides pleasure for hundreds of dancers — Editor.

Allemande left  
 Promenade  
 Heads wheel around  
 Star thru  
 Swing thru  
 Girls circulate  
 Boys trade  
 Boys run  
 Bend the line  
 Star thru  
 Swing thru  
 Boys trade  
 Curlique  
 Boys run  
 Pass thru  
 Tag the line  
 Lead two turn back  
 Left allemande

Four ladies chain  
 Couple number one lead right  
 Circle to a line  
 Forward and back  
 Bend the line  
 Flutter wheel  
 Sweep one quarter  
 Pass thru  
 (Those who can) flutter wheel  
 Sweep one quarter  
 Pass thru  
 (Those who can) flutter wheel  
 Sweep one quarter  
 Pass thru  
 Everybody California twirl  
 (Those who can) flutter wheel  
 Sweep one quarter  
 Pass thru  
 (Those who can) flutter wheel  
 Sweep one quarter  
 Pass thru  
 (Those who can) flutter wheel  
 Sweep one quarter  
 Pass thru  
 Everybody California twirl  
 Left allemande

### SPECIAL WORKSHOP EDITORS

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



Head ladies chain  
 Send 'em back  
 Dixie style to an ocean wave  
 Trade the wave  
 Right and left thru  
 Pass thru  
 Left allemande

Heads star thru  
 Pass thru  
 Swing thru  
 Scoot back  
 Fan the top  
 Slide thru  
 Right and left thru  
 Square thru  
 Bend the line  
 Star thru  
 Curlique  
 Scoot back  
 Cast off three quarters  
 Scoot back  
 Right and left thru  
 Pass thru  
 Trade by  
 Left allemande

#### TURN THRU AND SLIDE (67)

By Dewey Glass, Montgomery, Alabama

Heads square thru four hands  
 Turn thru, left turn thru  
 Centers in, U turn back  
 Slide thru, turn thru  
 Left turn thru, centers in  
 U turn back, slide thru  
 Left allemande

Try these two by Tom Hightower, Sacramento, California.

Heads curlique, boys run  
 Swing thru, spin the top  
 Triple trade, boys run  
 Triple trade, couples hinge  
 Flutter the line, slide thru  
 Left allemande

Heads right and left thru, slide thru  
 Pass thru, curlique  
 Ocean wave, scoot back  
 Boys run, right and left thru  
 Pass thru, tag the line in  
 Turn and left thru  
 Do sa do to ocean wave  
 Triple trade, boys run  
 Triple trade, couples hinge  
 Flutter the line, star and slide  
 Boys run, swing thru  
 Girls trade, girls run  
 Half tag the line, ocean wave  
 Scoot back, walk and dodge  
 Partner trade, pass thru  
 Wheel and deal  
 Zoom, centers curlique  
 Left allemande

Here are two by Ed Fraidenburg, Midland, Michigan.

(59)  
 Heads square thru  
 Swing thru, girls circulate  
 Men trade, men run  
 Bend the line, left allemande

(75)  
 Heads cross trail round one to a line  
 Pass thru, tag the line  
 Lead two turn back, swing thru  
 Men run, tag the line in  
 Pass thru, tag the line right  
 Couples circulate, wheel and deal  
 Left allemande

#### CHAIN YOU DO (47)

By Trent Keith, Memphis, Tennessee

Head ladies chain, side ladies chain  
 All four ladies chain three quarters  
 Sides star thru, California twirl  
 Star thru, California twirl  
 Bend the line, star thru  
 California twirl  
 Left allemande

#### SINGING CALL\*

#### SING IT

By Bill Martin, Huntington Beach, California  
 Record: Lucky #102, Flip Instrumental with Bill Martin

OPENER, MIDDLE BREAK, ENDING  
 Four ladies chain

Three quarters round you go  
 Turn a little girl and  
 Circle to the left around you know  
 Allemande left and allemande thar  
 Right and left and star  
 The men swing in a right hand in  
 Back it up we're gone again  
 Slip the clutch left allemande  
 Come back a do sa do  
 Left allemande promenade  
 Sing it once sing it twice  
 Sing it one more round  
 Let's sing it one last time  
 Cuz the sun is going down

FIGURE:

One and three you promenade  
 Half way round you go lead out right  
 And circle to a line  
 Move up to the middle n' back  
 Get a right n' left thru like that  
 Turn a little girl and star thru  
 Right n' left in front of you  
 Pass thru allemande left do sa do own  
 That corner swing and promenade  
 Sing it once sing it twice  
 Sing it one more round  
 Let's sing it one last time  
 Cuz the sun is going down  
 SEQUENCE: Opener, Figure twice, Middle break,  
 Figure twice, Ending.



# ROUND DANCES

## MY HONEY — Blue Star 1993

(Flip side with cues)

**Choreographers:** Al and Jean Gordon

**Comment:** A busy two-step with peppy music. Dance is cued on one side of the record.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in LOOSE-CLOSED M facing WALL; Side, —, Behind, —; Side, —, Front, —;  
5-8 Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;  
9-12 Repeat action meas 1-4 Part A:  
13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing LOD;

### PART B

- 1-4 Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Close, Cross to SIDECAR, —; Side, Close, Check to BANJO M facing LOD, —;  
5-8 Cross, —, Side, —; Fwd, Lock, Fwd, —; Manuv, Side, Close end in CLOSED M facing RLOD, —; Back Pivot, —, 2 end in SEMI-CLOSED facing LOD, —;  
9-12 Walk Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2 face LOD, —;  
13-16 Turn twd COH Chase, —, 2, —; Circle Two-Step; Chase, —, 2, —; Circle Two-Step end facing LOD in SEMI-CLOSED;  
17-20 Fwd Two-Step; Fwd Two-Step to face WALL in CLOSED; Side, —, Behind, —; Side, —, Front end in SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1-5 Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step; (Twirl) Side, Behind, Apart, Point;

## BABY FACE — Hi-Hat 929

**Choreographers:** Pete and Carmel Murbach

**Comment:** An active routine with ragtime music. The tune is the old popular "Baby Face."

### INTRODUCTION

- 1-8 BUTTERFLY M face WALL Three pickup notes Wait; Wait; Away, 2, 3, Kick; Together, 2, 3, Touch to BUTTERFLY; Step, Kick, Step, Kick; Knee Swivel, 2, 3, 4; Away, 2, 3, Kick; Together, 2, 3, Touch to OPEN face LOD;

### PART A

- 1-4 Run Fwd, 2, 3, —; 4, 5, 6, —; Fwd, —, Point Fwd, —; Back, —, Point Back, —;

- 5-8 Repeat action meas 1-4 Part A except to end in LOOSE-CLOSED M face WALL;  
9-12 (Fwd, Close, Back, —;) Side, Close, XIF M face RLOD in SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;  
13-16 Fwd, —, 1/4 R Turn to CLOSED M face WALL, —; Twisty Vine, 2, 3, 4; 5, 6, 7, 8; (Twirl) Side, —, Behind end in OPEN facing LOD, —;

### PART B

- 1-4 Run Fwd, 2, 3, —; 4, 5, 6, — BUTTERFLY TILT; Limp Swd, Back, Side, Back; Turn (Bk to Bk), Side, Behind, Fwd to OPEN facing LOD;  
5-8 Turn to BUTTERFLY TILT Limp Swd, Back, Side, Back; Turn (Bk to Bk), Side, Behind, Fwd to OPEN facing LOD; Circle Away, 2, 3, —; Together, 2, 3 to BUTTERFLY M face WALL, —;  
9-12 Repeat action meas 5-8 Intro except to end in BUTTERFLY M face WALL;  
13-16 Repeat action meas 5-8 Intro except to end in OPEN face LOD;

SEQUENCE: A — B — A — B — plus Tag.

Tag:

- 1-3 Side, Behind, Side, Touch; (Wrap) Side, Behind, Side, Touch; Sit Back, —, —, —;

## WHY ASK FOR THE MOON — Hi-Hat 929

**Choreographers:** Jack and Na Stapleton

**Comment:** An easy two-step with good music.

### INTRODUCTION

- 1-6 FACING M WALL no hands joined Wait; Wait; Away Two-Step; Away Two-Step; Together Two-Step; Together Two-Step; end in OPEN facing LOD;

### PART A

- 1-4 Run, 2, 3, Brush; Run, 2, 3, Brush; Apart, Behind, Side, Brush; Together, Behind, Side, Touch to face M WALL in CLOSED;  
5-8 Turn Two-Step; Turn Two-Step end in OPEN face LOD; Fwd, —, 2, —; Pickup to BUTTERFLY M still face LOD, —, 2, —;

### PART B

- 9-12 Turn slightly to SIDECAR progress LOD Step, Close, Step, Flare end in BANJO; Step, Close, Step, Touch; (Twirl) Side, Behind, Side, Swing; (Reverse Twirl) Side, Behind, Side, Touch M face WALL in CLOSED;  
13-16 Turn Two-Step; Turn Two-Step end in OPEN facing LOD; Walk Fwd, —, 2, —; 3, —, 4, —;

### PART C

- 17-20 Circle away Two-Step; Away Two-Step; Circle Together Two-Step; Together Two-Step end in CLOSED M face WALL;  
21-24 Turn Two-Step; Turn Two-Step end in OPEN facing LOD; Walk Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — C — A — B — C — A

(Please turn to page 43)



# 24<sup>th</sup> NATIONAL

KANSAS CITY, MO.



# SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

## IT'S TIME TO REGISTER

Calling all square dancers! Here is your opportunity to visit the very heart of our nation and "Allemande in Heartland" in 1975. It's also an opportunity to observe the culture of the area and learn about its history. Most important of all, perhaps, you'll have the chance to meet *old friends*, some of whom you probably haven't seen since the Convention last year, and experience the joy of dancing with *brand new friends*.

The people in Kansas City are working hard on the planning and the myriad of de-

tails that are necessary to put on an affair of this magnitude. They're also waiting to process your registration, so act today! This pre-registration form is for your use. Please *be sure to fill out both the registration form on this page and the form on page three* of this section, which is your request for hotel or motel reservations.

Please fill out BOTH coupons.

Return to:

**ADVANCE REGISTRATION DIRECTOR**  
**P.O. BOX 11657**  
**Kansas City, Missouri 64138**

**PLEASE TYPE OR  
PRINT CLEARLY**

### ADVANCE REGISTRATION APPLICATION

#### USE NAMES YOU WISH ON YOUR BADGES

Last Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Registration fees per delegate are:

DAYS	IN ADVANCE	AT THE DOOR
1	\$2.25	\$2.50
2	\$4.25	\$4.75
3	\$6.00	\$6.75

Make check or money order payable to:

**24TH NATIONAL  
SQUARE DANCE CONVENTION®**

Planning to attend this convention on:

☐ Thursday ☐ Friday ☐ Saturday

MAY 1, 1975, is the DEADLINE for  
CONFIRMATIONS by mail and REFUNDS

His first name \_\_\_\_\_ \$ \_\_\_\_\_

Her first name \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Convention Programs @ \$1.25 . . . . . \$ \_\_\_\_\_

Cook Books @ \$2.50 . . . . . \$ \_\_\_\_\_

**MAKE TOTAL REMITTANCE FOR THIS AMOUNT ONLY \$ \_\_\_\_\_**

#### FOR PROGRAMMING PURPOSES

**MARCH 1, 1975 IS THE DEADLINE FOR PROGRAMMING IN THE CONVENTION PROGRAM**

I will be available for programming on ☐ Thursday ☐ Friday ☐ Saturday Arrival time \_\_\_\_\_

Please consider me for programming as a ☐ Square Dance Caller ☐ Youth Square Dance Caller ☐ Workshop

Caller ☐ Challenge Caller ☐ Hot Hash Caller ☐ Round Dance Teacher ☐ Contra Dance Teacher ☐ Panelist

☐ Exhibition ☐ Organization Leader

Please check: ☐ Adult ☐ Youth ☐ Male ☐ Female ☐ Solo

Last Name \_\_\_\_\_ His First Name \_\_\_\_\_ Her First Name \_\_\_\_\_

Street Address \_\_\_\_\_ City and State \_\_\_\_\_ Zip \_\_\_\_\_

PROPER SQUARE DANCE ATTIRE IS DESIRABLE AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES



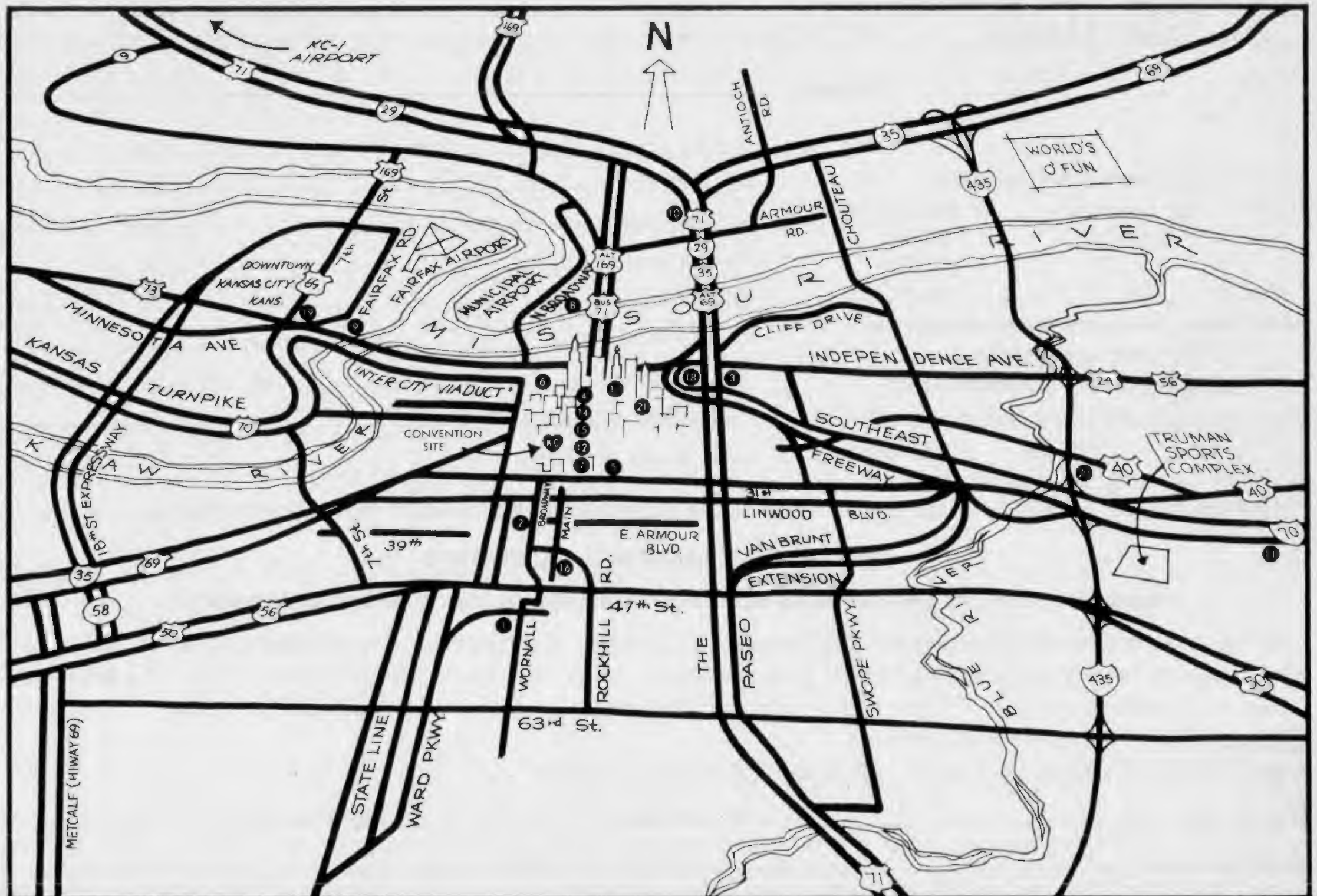
## HOTEL-MOTEL ACCOMMODATIONS

**	NAME	SINGLES	DOUBLES	TWINS	SUITES
1	Alameda Plaza Hotel	\$28.00 to \$35.00	\$34.00 to \$41.00	\$38.00 to \$41.00	\$46.00 up
2	Ambassador Hotel	\$8.50 to \$12.00	\$10.00 to \$15.00	\$12.00 to \$17.00	\$17.00 up
3	Capri Motel	\$13.00 to \$14.00	\$16.00 to \$17.00	\$18.00 to \$20.00	None Available
4	Continental Hotel	\$14.50 to \$22.00	\$19.50 to \$25.00	\$21.50 to \$28.50	\$36.00 to \$80.00
5	Crown Center Hotel	\$22.00 to \$32.00	\$28.00 to \$38.00	\$28.00 to \$38.00	\$48.00 up
6	Hilton Inn	\$20.00 to \$28.00	\$26.00 to \$34.00	\$26.00 to \$29.00	\$28.00 up
7	Holiday Inn (Downtown)	\$23.00	\$28.00	\$31.00	\$54.00 to \$100.00
8	Holiday Inn (Airport)	\$10.00 to \$15.00	\$17.50 to \$21.00	\$17.00 to \$21.00	None Available
9	Holiday Inn Towers	\$13.00	\$19.00	\$19.00	\$36.00 up
10	Howard Johnsons (North)	\$15.50	\$19.00	\$21.50	\$30.00
11	Howard Johnsons (East)	\$16.00	\$20.00	\$24.00	\$30.00
12	*Muehlebach Hotel	\$17.00 to \$26.00	\$23.00 to \$32.00	\$24.00 to \$32.00	\$50.00 to \$150.00
14	New Yorker Hotel	\$10.00 to \$15.00	\$12.00 to \$18.00	\$18.00	\$20.00 to \$30.00
15	Phillips Hotel	\$13.00 to \$15.00	\$15.00 to \$17.00	\$17.00 to \$19.00	\$40.00 to \$50.00
16	Plaza Inn	\$20.00 to \$28.00	\$29.00 to \$35.00	\$29.00 to \$35.00	\$53.00 to \$75.00
17	Prom Sheraton Motor Inn	\$16.00 to \$20.00	\$24.00 to \$30.00	\$24.00 to \$30.00	\$25.00 to \$50.00
18	Ramada Inn (Downtown)	\$14.00	\$18.00	None Available	None Available
19	Ramada Inn (Center City)	\$12.00 to \$16.00	\$15.00 to \$19.00	\$18.00 to \$22.00	\$32.00 to \$75.00
20	Stadium Inn	\$13.00 to \$20.00	\$16.00 to \$28.00	\$18.00 to \$28.00	\$27.00 up
21	Travelodge (Downtown)	\$14.00 to \$17.00	\$17.00 to \$20.00	\$19.00 to \$23.00	None Available

\* Headquarters Hotel    \*\* Locate your choice of Hotel - Motel by number on the map below. Rates are as of June 1, 1974.

## CAMPING INFORMATION

Camping in the "Heartland" for '75 will indeed be a pleasure for you. The majority of all camping facilities will be within 45 minutes of the convention site. Campgrounds will be many and varied. Some will have full hook-ups, some partial hook-ups and others will be primitive areas. Afterparties will be everywhere and Mid-America will be host for the best in sightseeing from your campground. All registrations will be confirmed after January 1, 1975. Your camping staff will do everything in their power to see that your stay will be trouble free and you can "Allemande In Heartland" to your hearts content. Indicate your hook-up requirements and we will fill them on a first come - first served basis.



\* Also known as the Lewis and Clark viaduct.





Why not invite a friend to attend the 24th National with you. The Advance Registration Director will supply you with additional forms.

For those of you who have never been to one of the giant National Square Dance Conventions NOW is a great time to start planning for next June and the National scheduled for Kansas City, Missouri. Old timers will remember that Kansas City hosted the second National Square Dance Convention way back in 1953. It was a good one back in those days and, from all indications, it should be a great one in 1975.

Now is the time to make your reservations. The longer you wait and the closer Convention time comes, the further you may have to travel from your hotel back and forth to the square and round dance activities. Also, many businesses, particularly large organiza-

tions, post their vacation schedules about this time of year. If you know that you want to attend it will pay to get your request in early.

Here's another tip from some of those who have been attending these Conventions in the past. Why not start now to encourage another couple, a square, or perhaps your whole club, to accompany you? Traveling together, whether by plane, chartered bus or car caravan, can be a whale of a lot of fun.

A National Convention has, as one of its many features, a veritable department store of square dance clothing, shoes, badges, shawls, and even trimming material for the ladies who make their own clothing, in its booths and display areas. It's a golden opportunity to do your square dance buying for the coming square dance year. Quite a number of square dancers have made it a habit of writing ahead to the various dealers, ordering clothing and supplies which they can pick up at the Convention and take back home.

## HOUSING — CAMPER ACCOMMODATIONS

**CONFIRM HOUSING — CAMPER RESERVATIONS TO:** (This will be done starting January 1, 1975. Confirmed housing through May 1, 1975 only.)

Your Name \_\_\_\_\_  
City \_\_\_\_\_  
Ages of Children \_\_\_\_\_  
WILL ARRIVE \_\_\_\_\_ at \_\_\_\_\_ AM/PM  
Day Date Hour

Street Address \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
ARRIVING BY — Circle one: AIR - BUS - TRAIN - AUTO  
WILL DEPART \_\_\_\_\_ at \_\_\_\_\_ AM/PM  
Day Date Hour

### HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodations **NOW**. Hotels and Motels will make reservations through our Housing Director **ONLY**. Please refer to the opposite page for hotel names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

1st CHOICE \_\_\_\_\_  
3rd CHOICE \_\_\_\_\_

2nd CHOICE \_\_\_\_\_  
4th CHOICE \_\_\_\_\_

Type of accommodations desired:

\_\_\_\_ Room(s) with one double bed for two persons (Double)  
\_\_\_\_ Room(s) with full size bed for one person (Single)  
\_\_\_\_ Room(s) with twin beds for two persons (Twin)

\_\_\_\_ Suite(s) with one bedroom; with two bedrooms.  
\_\_\_\_ Rollaways needed Other \_\_\_\_\_

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION.

RESERVATIONS MADE ON A FIRST COME, FIRST SERVED BASIS. NO MINIMUM RATES CAN BE GUARANTEED.

### CAMPER REQUIREMENTS

Spaces which include water or electricity or sewer hook-ups, will be offered and **CONFIRMED** on a **FIRST COME, FIRST SERVED BASIS**.

TYPE OF UNIT: ☐ Tent ☐ Travel Trailer ☐ Pop-up Trailer ☐ Pick-up Camper ☐ Motor Home Unit Length \_\_\_\_\_ ft.

SPACE FOR: ☐ Tuesday ☐ Wednesday ☐ Thursday ☐ Friday ☐ Saturday ☐ Other \_\_\_\_\_ No. in Party \_\_\_\_\_

HOOK-UPS WANTED: ☐ Electricity ☐ Water ☐ Sewer ☐ Self Contained ☐ Air Conditioning Power ☐ None needed

### CHECK CONVENTIONS ATTENDED:

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1964 Long Beach	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1965 Dallas	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1966 Indianapolis	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1967 Philadelphia	<input type="checkbox"/> 1973 Salt Lake City
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1968 Omaha	<input type="checkbox"/> 1974 San Antonio
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1963 St. Paul	<input type="checkbox"/> 1969 Seattle	

**TOTAL** \_\_\_\_\_

ADMISSION TO ALL DANCING AREAS WILL BE TO REGISTERED DELEGATES ONLY, REGARDLESS OF AGE.



# 24<sup>th</sup> NATIONAL

KANSAS CITY, MO.



# SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

Any area assuming the responsibilities of hosting a National Convention must be assured of obtaining the help and cooperation of a great many dedicated and hard working individuals if the undertaking is to meet with any degree of success. Chuck and Margie Teeple have taken on the awesome task of chairing the 24th National and they are ably assisted by a host of people who are putting forth every effort to make the 24th National another great affair.

This entire group has been hard at work for many months and they will continue to work until the last tip is called, the last round is cued, the last contra is prompted and the doors are closed on the 24th National. We at The Sets in Order American Square Dance Society would like to tip our hats in a salute to these people and all individuals who have worked in the past to assure that dancers will have the time of their lives when they attend a National Convention.

Jim and Dorothy Booten are in charge of the Caller's Seminar, the third time this has been a part of the Annual National Convention. The Executive Committee of the National Square Dance Convention has appointed Cal Golden, Frank Lane and Jim Mayo to conduct this special segment in Kansas City.

Once again a record number of exhibition groups have signed up and it is expected that there will be even more as Convention time draws near. Teen activities have been pretty well finalized with most of them taking place at the Royal Ballroom of the Hotel Muehlebach where there is room for 125 squares.

Of course, there will be a style show, tours, afterparties, trail dances and panels on any number of informative subjects. In addition a number of "surprises" are planned. You just can't afford to miss out on any of these "goodies" so make your plans now and start packing your duds. REGISTER NOW!





### (WHY ASK, continued)

except to end in SEMI-CLOSED facing LOD plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step end in BUTTERFLY M facing WALL; (Twirl) Side, —, Behind, —; Apart, —, Point, —;

### LOUISE — Grenn 14200

Choreographers: Hal and Lou Neitzel

Comment: A busy two-step with big band sounding music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;

#### PART A

- 1-4 Behind, Side, Fwd, Lock; Fwd, —, Fwd, Lock; Fwd, —, Fwd, Lock; Fwd, —, Fwd,  $\frac{1}{4}$  R Turn to CLOSED M face WALL;  
5-8 Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED; Fwd, Close, Back, —; Back, Close, Fwd end in BANJO M face LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

#### PART B

- 17-20 Twisty Vine, —, 2, —; Opposite Twisty Vine, 2, 3, 4; Opposite Twisty Vine, —, 2, —; Twisty Vine, 2, 3, 4 end M face LOD in BANJO;  
21-24 Fwd, —,  $\frac{1}{4}$  R Turn M face WALL in CLOSED, —; Side, Close, Side, Close; Side, Close, XIB end in SEMI-CLOSED facing LOD, —; Back, Cut, Back, Cut;  
25-28 Rock Back, —, Recov, —;  $\frac{1}{4}$  R Turn M face WALL in CLOSED, —, Touch, —; Fwd, Side, Close, —; Back, —, Side, Close;  
29-32 Fwd, —, Side, Behind; Fwd/Pickup to CLOSED M face LOD, —, Side, Close; Fwd, Draw, Touch, —; Side, Close, Cross to BANJO M face LOD, —;

SEQUENCE: Dance goes thru twice. Last time thru meas 32 Flare, 2, Dip, Recov/Dip.

### JUST IN TIME — Grenn 14200

Choreographers: Clark and Ginger McDowell

Comment: A fun two-step with eight measures in Part A repeated and eight measures in Part B. Good music.

#### INTRODUCTION

- 1-4 CLOSED M facing LOD Wait; Wait; Side, Touch, Side, Touch; Dip Back, —, Recov, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, —,  $\frac{1}{4}$  R Turn M face WALL, —; Side, Close, Side end in BANJO M face LOD, —;  
5-8 Fwd/Check, —, Behind, Side; Fwd, Lock, Fwd, —; Manuv end in CLOSED M face RLOD, —, Side, Close; Pivot, —, 2 end M facing LOD, —;  
9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

#### PART B

- 17-20 Fwd Two-Step; Fwd Two-Step;  $\frac{1}{4}$  L Turn M face COH, Side,  $\frac{1}{4}$  L Turn M face RLOD in BANJO, —; Back, Lock, Back, —;  
21-24 Back, R Turn M face LOD, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Back, Close; Fwd, —, 2 blend to CLOSED, —;  
25-28 Repeat action meas 17-20:  
29-32 Repeat action meas 21-24:

#### INTERLUDE

- 1-2 Side, Touch, Side, Touch; Dip Back, —, Recov, —;

SEQUENCE: A — B — Interlude — B — Interlude — A plus Ending.

Ending:

- 1-4 Side, Touch, Side, Touch; Dip Back, —, Recov, —; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

*Don Armstrong, our Workshop Contra editor, will be helping us with a Special CONTRA April '75 issue. Watch for it.*

### CONTRA CORNER

#### HOLE IN THE WALL

English Traditional

Formation: 1-3-5-etc. couples active but not crossed over.

Record: The Pinewoods, English Country Dance recording

Intro — — — —, Ones cast down and back to place

1-8 — — — —, Twos cast up and back to place

9-16 — — — —, First man second lady change

17-24 — — Others change, — — circle half\*

25-32 — — Ones cast off, ones cast down and back to place

\*Caller indicates ON AT THE HEAD every second and alternate sequence through the dance.

### SINGING CALL\*

#### MIDNIGHT ME AND THE BLUES

By Monty Wilson, Malibu, California

Record: MacGregor #2158, Flip Instrumental with Monty Wilson

(FIGURE)

Four ladies chain across the ring and then Turn the girls and chain them back again

Join hands circle the ring

Left allemande you do a do sa do

Left allemande and promenade you go

Midnight me and the blues

Heads square thru four hands round

Then do a do sa do star thru

Square thru three hands more corner swing

Left allemande come back a do sa do

Then promenade somehow midnight me and the blues

SEQUENCE: Figure four times.



### **NOVER AND NOVER (61)**

By Karl Heinrich Fischle, Stromeyerstr,  
West Germany

One and three spin the top  
Turn thru  
Do sa do the outside two  
Swing thru, turn thru  
Trade by, swing thru  
Turn thru, trade by  
Swing thru, turn thru  
Trade by, eight chain five  
With number six left allemande

*Bailey Campbell, our Feature Caller (September '74 issue) uses these calls as a part of his regular repertoire. Though not necessarily original, they do work well for Bailey.*

(72)

Heads promenade three quarters  
Sides right and left thru  
Swing thru  
Turn thru  
Do sa do to ocean wave  
Swing thru and  
Spin chain thru  
Boys circulate  
Boys run  
Wheel and deal  
Half square thru  
Bend the line  
Right and left thru  
Square thru four hands  
Those who can star thru  
Same two pass thru  
Then cloverleaf  
Allemande left

Sides promenade one half  
Heads half square thru  
Eight chain four  
Star thru  
Dixie style to an ocean wave  
Boys turn right three quarters  
Center men trade  
Turn the end man right  
Three quarters to a line of four  
Girls run  
Girls trade  
Bend the line  
Right and left thru  
Pass thru  
Bend the line  
Star thru  
Center two U turn back  
Then curlique  
Cast off three quarters  
To a line of four  
Center four pass thru  
Do sa do outside two (same sex) ocean wave  
Swing thru  
Walk and dodge  
Bend the line  
Right and left thru  
Cross trail  
Allemande left

### **STARBURST BREAK**

By Elsie Jaffe, Cleveland Heights, Ohio  
Eight it's forward and back you go  
The girls fold then do sa do  
Around your lady you will go  
Pass her by and U turn back  
Box the gnat where you are  
Then curlique to a wrong way thar  
Men back up a left hand star  
Shoot the star to a left allemande  
Home you go right and left grand

### **DREAM AWHILE**

By Ed Fraidenburg, Midland, Michigan  
Heads lead right, circle to a line  
Spin the top, scoot back  
Right and left thru  
Dive thru pass thru  
Spin the top, step thru  
Wheel and deal  
Centers pass thru, star thru  
Partner trade, flutter wheel  
Left allemande

### **THINK AHEAD (75)**

By Bruce Welsh, New Orleans, Louisiana  
Head ladies chain  
Heads cross trail thru  
Go around one, make a line  
Pass thru, girls trade  
Swing thru, ends circulate  
Centers trade, swing thru  
Ends circulate, centers trade  
Centers run, bend the line  
Pass thru, tag the line  
Girls go left, men go right  
Left allemande

Tom Hightower, Sacramento, California gives us the two dances below.

(75)

Sides lead to right and circle up six  
Side gents break to lines of six  
Star thru, do sa do to ocean wave  
Spin chain thru, boys circulate once  
Boys run, tag the line left  
Boys run, ocean wave  
Boys trade, swing thru  
Girls U turn back  
Girls circulate once, girls run left  
Left allemande

Heads square thru four hands  
Do sa do to ocean wave  
Swing thru, boys run  
Couples trade, wheel and deal  
Single circle to an ocean wave  
Fan the top, boys run  
Couples hinge, wheel and deal  
Star thru, flutter wheel  
Sweep one quarter  
Do sa do to an ocean wave  
Swing thru, girls run  
Left allemande



### DICK'S MIXTURE

By Dick Hamilton, Van Nuys, California

One and three square thru four hands  
All eight California swirl  
Crawdada substitute, curlique  
Box circulate two spots  
Girls turn back, swing thru double  
Spin the top, boys circulate two spots  
Girls circulate two spots  
Swing thru, step thru  
All eight California swirl  
Pass thru, box the gnat  
Pull by, centers in  
Cast off three quarters  
Do sa do to an ocean wave  
Swing thru double, spin the top  
Boys run, boys circulate one spot  
Bend the line, flutter wheel  
Left allemande

Jeanne Moody, Salinas, California sends us two active dances.

Heads pass thru  
Separate round one to a line  
Star thru, centers pass thru  
Slide thru, curlique  
Walk and dodge, trade by  
Curlique, walk and dodge  
Partner trade  
Right and left thru  
Square thru three quarters  
Left allemande

Heads right and left thru  
Do sa do to a wave  
Spin the top, pass thru  
Do sa do to a wave (same sex)  
Scoot back, ends trade  
Boys run, cross trail  
Left allemande

Notice the names of these two dances by Darrell Hedgecock, San Jose, California.

### PROMENADE TO JANUARY (66)

Four ladies chain  
Heads promenade halfway round  
Sides pass thru, cloverleaf  
Heads square thru, sides pass thru  
Cloverleaf, star thru  
Pass thru, bend the line  
Half square thru, trade by  
Allemande left

### DON'T FORGET FEBRUARY (73)

Sides cross trail thru  
Separate go round two, into the center  
Square thru three hands, separate  
Around just one, lines of four  
Turn thru, ends turn in  
Peel off, bend the line  
Slide thru, partner trade  
Square thru three hands around  
Left allemande

### UP AND AWAY

By Ray Vierra, Concord, California

One and three right and left thru  
Same two star thru, pass thru  
Do sa do the outside two  
Ocean wave, split circulate  
And split circulate, star thru  
Wheel and deal, double pass thru  
First couple left, second couple right  
Star thru, dive thru  
Square thru three quarters  
Left allemande

### ZIPPEDY (65)

By Bob Wright Sr., Alderwood Manor, Washington  
Side ladies chain to the right  
New head ladies chain across  
Sides star thru, pass thru  
Circle four and make a line  
Pass thru and just the ends  
Trade to the other end  
Same ends run around this one and  
Cast off three quarters  
Forward and back make right hand star  
With opposite two  
Girls star left in middle  
When you come around  
Boys promenade against their star  
Pass Mother by but next time you meet  
Turn Mother right full turn  
And corner left allemande

### SINGING CALL

### FLOATIN' DOWN TO COTTON TOWN

By Jim Mayo, Magnolia, Massachusetts

Record: Pulse #1010, Flip Instrumental with Bruce Johnson.  
OPENER, MIDDLE BREAK, ENDING  
Hey do a left allemande go right and left  
Turn back one turn a right hand  
Round that pet and make a wrong way thar  
Men back up round the land  
Shoot that star left allemande  
Why don't ya weave the land  
We're floatin' down my honey floatin' down  
Swing your baby promenade on down  
You promenade 'em hand in hand  
Back to good ole dixieland  
Floatin' down to cotton town  
FIGURE  
Heads right and left thru  
And then you whirlaway  
Slide thru to face the sides swing thru I say  
Boys run to the right wheel and deal then  
Make a right hand star turn exactly once  
Then those girls turn back  
Swing the corner waitin' there  
Left allemande come back and promenade  
Promenade those cajun queens  
All the way to New Orleans  
Floatin' down to cotton town  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### OUTER SPACE (66)

By Johnny Creel, New Orleans, Louisiana  
Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers turn thru, left turn thru  
Centers turn thru, cloverleaf  
New centers turn thru  
Left turn thru, centers turn thru  
Cloverleaf, swing thru  
Turn thru, allemande left

### LAJES (58)

By Dick Clements, Lajes Field, Azores Islands  
Heads lead right, circle to a line  
Forward and back, pass thru  
Men run right to an ocean wave  
Swing thru, centers run and  
Bend the line  
Centers only right and left thru  
Pass thru to a U turn back  
All eight forward and back  
Pass thru, men run and  
Swing thru, centers run and  
Bend the line  
Centers only right and left thru  
Pass thru to a U turn back  
Left allemande

### SINGING CALL

### WALKIN' SHOES

By Johnny Davis, Erlanger, Kentucky

Record: Grenn #12146, Flip Instrumental with  
Johnny Davis

OPENER, MIDDLE BREAK, ENDING  
Circle left

It's a long way from here to over yonder  
And my feet are getting mighty sore  
Left allemande the corner  
Box the gnat at home  
Four ladies promenade around the floor  
Get home and do sa do all the way around  
Left allemande come back and promenade  
Stay on your side of town  
I won't be comin' round cause my  
Walkin' shoes don't fit me anymore

FIGURE:

Heads promenade halfway round the circle  
Come down the middle curlique and then  
Boys run swing thru and then  
Boys run around that girl  
Wheel and deal and then  
Square thru three hands  
Trade by swing that corner girl  
Left allemande come back and promenade  
Stay on your side of town

I won't be coming round cause my  
Walkin' shoes don't fit me anymore

ALTERNATE PATTERN FOR MIDDLE BREAK  
Circle left

I'll be a long time gone from you baby  
And I won't come knockin' at your door

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



### SINGING CALLS

#### ANOTHER FLING — FTC 32001

Key: C                      Tempo: 132                      Range: HC  
Caller: Bob Dawson                      LE

Synopsis: (Break) Four ladies chain — join hands circle — ladies in — men sashay — circle — ladies in — men sashay — circle — left allemande — right and left grand — meet again promenade (Figure) One and three promenade halfway — pass thru — partners trade — flutter wheel across set — sweep a quarter left — pass thru — do sa do — swing thru — gents trade — swing new girl and promenade.

Comment: An update on the old "Second Fling." Heavy beat but pronounced. Figure has usual movements but standard. Good drum rhythm and nice instrumental.

Rating: ☆+

#### ME AND YOU AND A DOG NAMED BOO — Wild West 1-19

Key: E                      Tempo: 128                      Range: HE  
Caller: Larry Jack                      LC

Synopsis: (Break) Circle left — left allemande — box the gnat — four ladies promenade — turn thru at home — corner allemande — come back promenade (Figure) Heads square thru four hands — go around corner lady — do sa do — spin chain thru — girls circulate two times — turn thru — left allemande — pass by own — swing next — promenade.

Comment: Interesting instrumental with breaks and minor key arrangement. Close timing for dancers' enjoyment. Callers will have to work on chord progression with key changes.

Rating: ☆☆

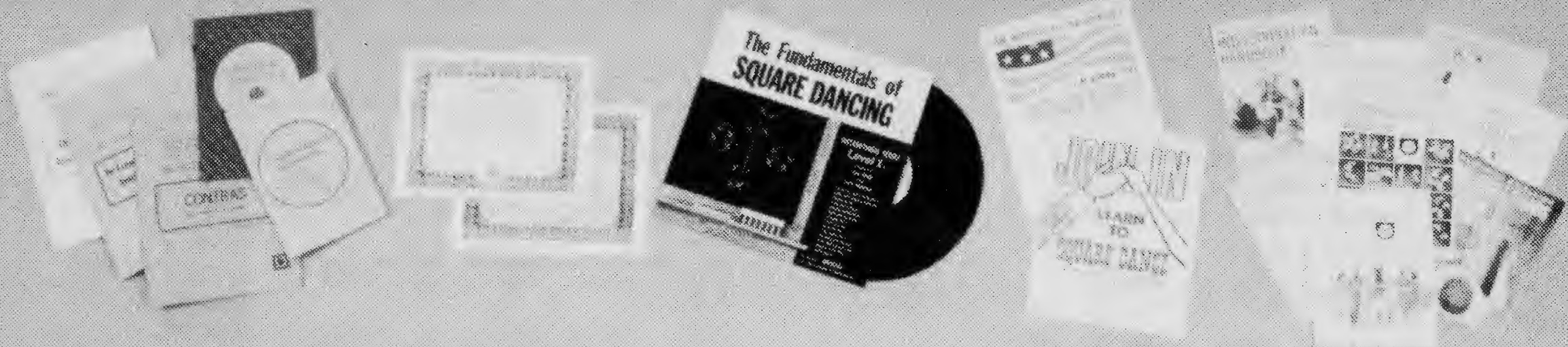
#### IS IT TRUE WHAT THEY SAY ABOUT DIXIE — Scope 582

Key: F                      Tempo: 128                      Range: HC  
Caller: Mac McCullar                      LA

Synopsis: (Break) Join hands circle left — reverse back single file — four ladies back-track twice around — own do sa do — allemande left — turn thru with partner — left allemande — come back and promenade home (Figure) Head two couples square thru four hands — curlique — scoot back — curlique — swing thru two by two — boys run —

(Please turn to page 56)





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## CALLER of the MONTH



*Chris Vear — Wiesbaden, Germany*

**C**HRIS VEAR STARTED DANCING in 1953 at a very tender age in England. It has been a major part of his life ever since. When his brother, the club caller, went to college in 1961 Chris was informed that he was the replacement and, slowly, he became popular in England, calling for every kind of function.

In 1966, seeking new horizons, Chris moved to Wiesbaden, West Germany, and activated the Gateway Twirlers at Rhein-Main Air Force Base. He still calls for the club and for the Kuntry Kuzzins, teaching two classes per year for each (a necessity because of military rotations).

Chris has been featured on three German television specials, one for an estimated audience of six million. He has also called for exhibitions for politicians, film stars, titled heads, etc. Special dances, clinics, weekends and running a gasthaus (that's a German inn or tavern) takes up the majority of the time (his lovely wife, Ruthie, doing more than her share, of course).

In 1970, perturbed by the erratic system of communication in the European area, Chris and Ruthie founded the Chatterbox, operating

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under charter as the official publication of the European Association of American Square Dance Clubs, and have seen the Association grow to a membership of over 70 clubs, ranging from Iceland and Norway down to Saudi Arabia.

Chris declares that he owes his success to the many callers and leaders who have freely aided him, to many others who were not aware that they were aiding him and to the guidance obtained from SIOASDS, which he feels should be a must for all square and round dancers.

For Chris and Ruthie square dancing is a way of life and, seeking further horizons, they will soon be moving to America to try and make it their only way of life. They will never be able to get more out of square dancing than they already have, but they'll keep trying to put more into it. Square dancing, to them, is Fun and Friendship; who could ask for more than a life filled with it?

**(LETTERS, continued from page 3)**

to help the beginner. He doesn't have time for them anymore. So he visits mostly — special

dances or dances that are to have a national caller. And usually he takes three other couples with him so as not to get in a bad square. . . . When you stop remembering you were a beginner, then you might as well quit square dancing. We all started dancing with the motto "Fun and Friendship." When dancers change it into perfection, it's time to hang it up.

Wendy Guss  
Omaha, Nebraska

Dear Editor:

"Yellow Rock" or any similar call certainly doesn't do much for square dancing in this area. We are having trouble improving the quality as it is. Many people, including myself, find this particular call rather obnoxious when a caller uses it during a tip. A local caller can be visited with about this, but a big-name caller using it twice during a tip is something else. It has happened.

Name Withheld

Dear Editor:

We especially appreciate the illustrations in your recent issue of objectionable actions of some square dancers. We were never taught



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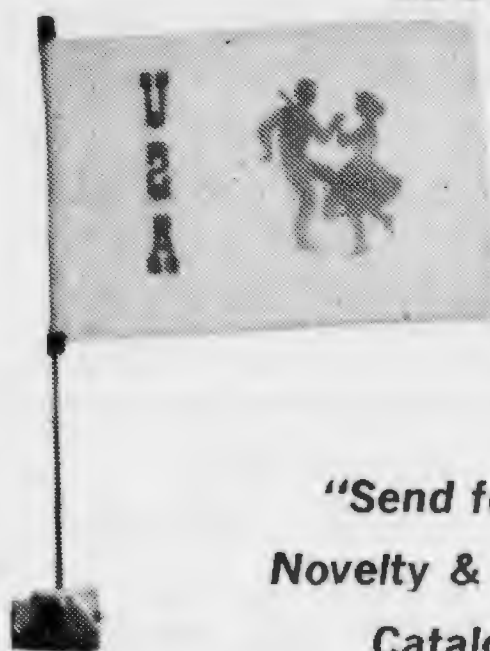


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these things and will not do them. Our lessons were in 1958 — helped in classes ever since. We are now over 70 and have just returned from our third year at Fontana Village Rebel Roundup in North Carolina. Strangely, however, we find that when the lady does not want to twirl and holds the man's hand down, other men in the square seem to observe and stay their actions, too. Square dancing does promote good manners.

The Rolstons  
Guilford, Connecticut

Dear Editor:

We started dancing in 1959 and I remember the many, many times the caller explained how beautiful it was to dress in the proper outfits when attending club dances. Due to illness we lost three years of square dancing. After recently graduating from the 75 Basics we are now members of two square dance clubs. It surprised us very much seeing many couples attending club dances wearing ordinary street clothes. I do not blame any one in particular, but we who have been danc-

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 Jim Deeter

ing for a long time should help and encourage those who do not know the rules. Hope this letter will make some people stop and think and when going square dancing remember — "when in Rome do as the Romans do."

William Calvo  
 Columbus, Ohio

Dear Editor:

Your proposed square and circle system of grading clubs is interesting. The Double Star (in Dallas) is deliberately an "easy square" group. Some members are inept, but others in

our eyes are some of the better dancers of the area. As you write in More Thoughts on Square Dance Identification — "Let's face it, a person who dances only the fifty basics but who knows them inside out, can dance them from every conceivable setup and dances them properly and to the music, allowing sufficient steps to do each basic comfortably, is an accomplished dancer. One might even go so far as to label him (within the 50 Basics plateau) a high level dancer."

Gerda Isley, Dallas, Texas

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Dear Editor:

Last June many square dancers came from Japan to attend the 23rd National Square Dance Convention as you might know. Fortunately I had a chance to go so that I could



Yoshie Ando receiving a surprise "Letter of Appreciation" from Japanese caller Masaru Wada at the 23rd National Square Dance Convention in San Antonio. Yoshie was a member of one of Masaru's clubs when she lived in Japan. help them a little bit with shopping and communications. . . . Although most Japanese dancers do not understand conversational English, they all could dance the same as American dancers whose native language is English. And I saw everyone dancing all right



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Dave  
Smith



Johnny  
LeClair



Jack  
Cloe

**MUSTANG RELEASES**

- MS-166 Ole Man From the Mountain By: Johnny LeClair  
MS-165 Hiway Headed South By: Dave Smith  
MS-164 Drummer Boy/Linda (Hoedown)  
MS-163 If Loving You Is Wrong By: Chuck Bryant

**LIGHTNING "S" RELEASES**

- LS-5029 A Country Sing is a Country Song By: Jack Cloe  
LS-5028 Wish I'd Loved You Better By: Art Springer  
LS-5027 Bring Back the Old Waltzes By: Dewayne Bridges  
LS-5026 Who's In the Strawberry Patch By: Jim Lee

**MUSTANG & LIGHTNING "S" RECORDS • 1314 Kenrock Drive, San Antonio, Texas 78227**

to the Japanese callers in San Antonio as I had hoped! To tell you the truth, I was afraid of causing a little trouble but I think they did a good job of calling for the first time in front of the huge group. It was a great experience to each one of them. I know they appreciated the friendliness, kindness and warm welcome people showed them. Without Sets in Order they couldn't have made it. Thank you, thank you! A lot of people asked us: "Do you square dance in Japan?" (Yes) "Do the callers call in Japanese?" (Oh, no — this is modern American

square dance so they call in English.) "How do you explain when you learn new steps?" (We memorize the name in English but the caller explains in Japanese when we learn new steps.) I, myself, took beginner's lessons in Tokyo before I left there about four years ago. When I went square dancing at the YMCA in Minneapolis I didn't have trouble getting into a square. However, I realize that the pronunciation is still poor. For instance, there's no TH nor R sound in Japanese.

Yoshie Ando, Minneapolis, Minnesota

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by Richard Silver

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## Square Verse—*Beryl Frank*

### Instant Old Age

Some calls sure confuse me  
Like spin chain the gears  
I spin while I chain and I age  
Twenty years!

### I Didn't Know

Seven people on the floor  
Looked out impatiently  
Fourteen eyes were murderous —  
They waited there for me.

### Definition of a Tag

A price tag is little  
And not always fair  
But neither are tags  
When they're called in the square!

### Walk and Dodge

Walk on ahead  
Into the fray  
I'll have to dodge  
To get out of the way.

### Before the Dance

The ladies served a dinner  
That was potluck this and that  
Those dancing taws made gourmet treats—  
They also made me fat!



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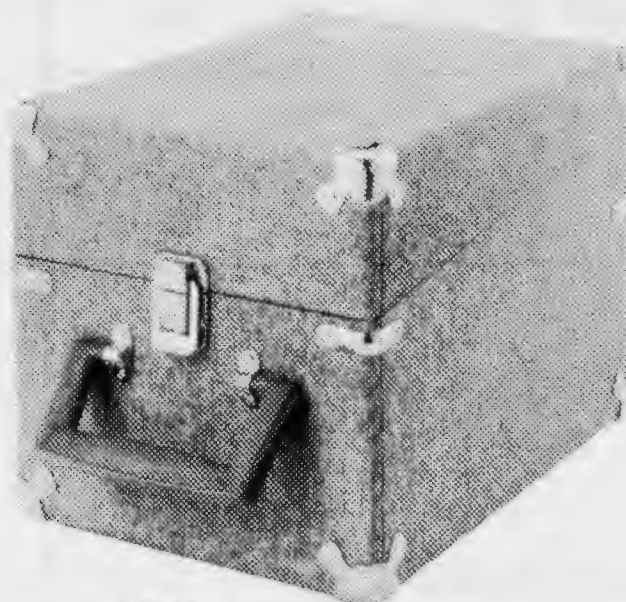
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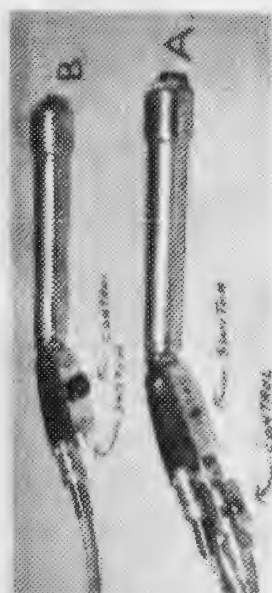
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1260 — If You Love Me Let Me Know,  
 Caller: Wayne Baldwin, Flip/Inst.

1259 — Never Again,  
 Caller: Lem Gravelle, Flip/Inst.

### DANCE RANCH

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 Caller: Ron Schneider, Flip/Inst.

626 — I Think I'm Going To Make It All  
 The Way, Caller: Frank Lane,  
 Flip/Inst.

625 — Blue Ridge Mts. Turning Green  
 Caller: Ron Schneider, Flip Inst.

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Indianapolis 46224

## (RECORDS, continued from page 46)

wheel and deal — swing corner — left allemande — come back promenade.

**Comment:** Lots of figures in dance and right hand use. Music is standard and lively. Figure recently used in another release. Good standard tune. Rating: ☆☆

### CAR WASH BLUES — D & R 108

Key: G Tempo: 136 Range: HD  
Caller: Ron Russell LB

**Synopsis:** (Break) Circle left — allemande corner — do sa do — four ladies promenade — swing partner — left allemande — promenade (Figure) Heads promenade halfway — sides right and left thru — pass thru — cloverleaf — heads star thru — pass thru — cloverleaf — centers pass thru — swing corner — allemande left — promenade.

**Comment:** Good instrumental and fast execution of dance movements. Dancers have to be ready for timing. Standard use of basics. Callers will have to work on word use.

Rating: ☆+

### SUNDOWN — Wild West 1-20

Key: G Tempo: 132 Range: HG  
Caller: Marv Lindner LG

**Synopsis:** (Break) Sides face grand square — grand square again — (Alternate) Four ladies chain — join hands circle left — allemande left and allemande thar — go forward two — men back in right hand star — shoot star — right and left grand (Figure) Heads promenade halfway — right and left thru — slide

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



thru — square thru three quarters — left  
 allemande — weave ring — do sa do — swing  
 corner — promenade.

**Comment:** Good instrumental. Figure arrange-  
 ment satisfactory with standard basics.  
 Double grand square used in introduction  
 with unusual words. Rating: ☆+

**MIDNIGHT ME AND THE BLUES — MacGregor  
 2158**

**Key:** F **Tempo:** 128 **Range:** HF  
**Caller:** Monty Wilson **LA**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Nice tune. Good instrumental. Noth-  
 ing new in choreography. New dancers type  
 of movement. MacGregor music improving.  
 Rating: ☆☆☆

**RAINBOW IN MY HAND — Thunderbird 109**

**Key:** F **Tempo:** 130 **Range:** HC  
**Caller:** Jim Deeter **Middle C**

**Synopsis:** (Break) Four ladies chain across —  
 rollaway — circle left — rollaway — circle left  
 — left allemande — weave ring — swing part-  
 ner — (Figure) Heads square thru four hands  
 — corner do sa do — swing thru go two by  
 two — boys run right — couples circulate one  
 time — wheel deal — pass thru — trade by —  
 swing — promenade.

**Comment:** Average caller may have to practice  
 on amount of words used in call. Usual  
 figure combination. Rating: ☆+

**GOOD FRIENDS AND FIREPLACES —  
 Wild West 1-17**

**Key:** B Flat **Tempo:** 124 **Range:** HD  
**Caller:** John Swindle **LB Flat**

**Synopsis:** (Break) Four ladies chain — rollaway  
 — circle left — four ladies rollaway — circle  
 left — left allemande corner — weave ring —

**CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and  
 Round Dance records in key cities throughout  
 the United States and Canada were canvassed  
 to find out just what records were selling in  
 their individual area. The following lists were  
 made up from that survey taken just before  
 deadline.

**SINGING CALLS**

It's A Sin To Tell A Lie	Blue Star 1992
Honeymoon Feeling	Wagon Wheel 608
A Lot Of Tenderness	Kalox 1159
Ain't Love A Good Thing	Red Boot 163
Banjo Contra	Blue Star 1994

**ROUND DANCES**

Glad Rag Doll	Hi-Hat 926
Sweethearts Promenade	Grenn 14195
Tips Of My Fingers	Hi-Hat 928
Be My Honeycomb	Hi-Hat 924
Just In Time	Grenn 14200

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EDDIE'S & BOBBIE'S RECORD SHOP  
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do sa do — promenade (Figure) Head two couples promenade halfway — side pair right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

**Comment:** Music standard, tempo is slower than usual. Figure has normal basics. Another tune for vocalists. Rating: ☆

## LOUISIANA MAN — D & R 107

Key: G Tempo: 136 Range: HD  
LD

Caller: Ron Hunter

**Synopsis:** (Break) Four ladies chain across — join hands circle left — rollaway — circle left — rollaway — allemande — weave ring — do sa do — promenade home (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate twice — turn thru — allemande — come back do sa do — swing corner — promenade her home.

**Comment:** Fast moving dance. Timing varies on movements. Ron does a nice vocal on record. Very close timing. Dancers will have to move. Rating: ☆

## LAY SOME HAPPINESS ON ME — Hi-Hat 442

Key: D Tempo: 130 Range: HA  
LB

Caller: Ernie Kinney

**Synopsis:** (Break) Allemande corner — do sa do partner — promenade home — sides face — grand square — (Alternate break) Walk around corner — partner left do paso — corner right — partner left — four ladies chain — rollaway — join hands circle left — ladies rollaway — left allemande — come back and promenade (Figure) Heads square thru four hands — do sa do — curlique — walk and dodge — partner trade — right and left thru — flutter wheel full around — slide thru — swing corner — promenade.

**Comment:** Nice moving dance with good use of standard basic figures. Rhythm is different and will take minimal adjustment by dancers. Rating: ☆☆☆

## SING IT — Lucky 102

Key: F Tempo: 130 Range: HC  
LC

Caller: Bill Martin

**Synopsis:** Complete call printed in Workshop.

**Comment:** Closely timed dance, standard basics

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RECORDS



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Dick Jones



Jack Lasry

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P.O. Box 12223, Knoxville, Tenn. 37912





used. Music average but acceptable. Bill capably calls. Rating: ☆☆☆

vantage for end of dance tune. Update of previous recording. Rating: ☆☆☆

**TURN OUT THE LIGHTS — Wild West 1-23**

Key: A      Tempo: 118      Range: HA  
Caller: Larry Jack      LA

**Synopsis:** (Break) Four ladies chain — four ladies flutter wheel — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — split outside — around one — eight to middle and back — curlique — boys run right — do sa do — swing thru — boys trade — corner swing — promenade.

**Comment:** Very slow tempo but Larry adjusts his timing to compensate. Might be an ad-

**STOP AND SMELL THE ROSES — USA 501**

Key: A Flat      Tempo: 119      Range: HA Flat  
Caller: Shelby Dawson      LF

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — men star right once around — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade go halfway — down middle — do sa do — star thru — pass thru — right and left thru — pass to center — square thru three quarters — allemande left — do sa do — swing corner — promenade.

**Comment:** New label. Relaxed tempo with stan-

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dard figure use. Nice work by Shelby Dawson. Good instrumental. Easy dancing.

Rating: ☆☆☆

**OLD MAN FROM THE MOUNTAIN — D & R 106**

Key: G Tempo: 128 Range: High D  
 Caller: Ernie Nation Low B

**Synopsis:** (Break) Circle left — allemande corner — do sa do own — men star left — turn thru — allemande — weave ring — do sa do — promenade home (Figure) One and three square thru four hands — corner lady do sa do — curlique — scoot back — boys run — square thru three hands — allemande corner — do sa do own — swing corner — promenade her home.

**Comment:** Well and closely timed movement using Curlique with Scoot back. Standard western tune. Should be easy for callers to sing. Heavy beat emphasized. Rating: ☆☆☆

**STOP THE WORLD — Wild West 1-18**

Key: F Tempo: 126 Range: HC  
 Caller: Marv Lindner LC

**Synopsis:** (Break) Four ladies promenade inside — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — square thru — right and left thru — pass thru — trade by — do sa do — swing thru — boys trade — swing corner — promenade.

**Comment:** Timing and phrasing will have to be worked on by callers. Wording rushed in some spots. Heavy bass use on instrumental. Rating: ☆☆☆

**MOUNTAIN MUSIC — Top 25304**

Key: E Tempo: 132 Range: HC  
 Caller: Dick Jones LG

**Synopsis:** (Club Level Break) Allemande left — right hand turn partner — men star left once around — turn partner wrong way thar — men back up left hand star — shoot star — allemande left corner — grand right and left — meet own promenade (Figure) Walk around corner — turn partner left — head couples promenade halfway — down middle — pass on thru — U turn back — star thru — circle

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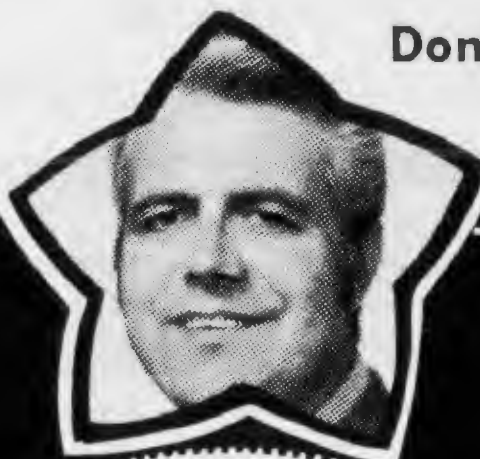
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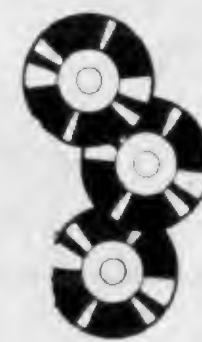
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four halfway around — dive thru — circle up four in middle — pass thru — swing corner — promenade (Simple Break) All join hands circle left — face partner — do sa do — swing — men star left in middle — swing at home — promenade (Figure) Heads to middle — come back — forward again circle left — home you go — sides to middle — come back — forward again — circle left — home you go — face corner — do sa do — swing — promenade.

**Comment:** Good Top music, can be used for newer dancers. Could be slowed. Standard tune with a rhythmic dance feel.

Rating: ☆☆

#### FLOATIN' DOWN TO COTTON TOWN — Pulse 1010

Key: C Tempo: 130 Range: HC  
Caller: Bruce Johnson LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** Nicely timed dance by one of the real "pros." Bruce gives nice execution of calling. Music is average with strong after beat.

Rating: ☆☆☆

#### WALKIN' SHOES — Grenn 12146

Key: G Tempo: 130 Called Side Range: HD  
138 Instrumental LD

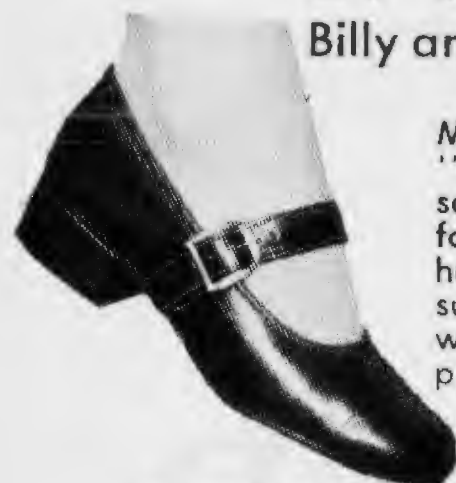
Caller: Johnny Davis

**Synopsis:** Complete call printed in Workshop.

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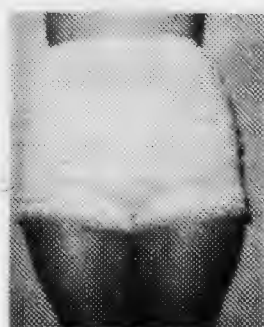
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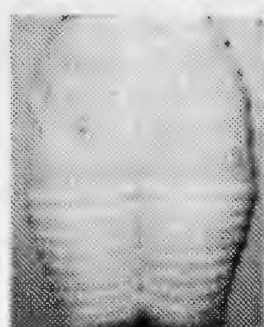
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**Comment:** Good bouncy tune with good choreography by Johnny Davis. Instrumental has to be slowed for good smooth execution as Johnny did. Otherwise too fast. Rating: ☆☆☆

**YOU DO SOMETHING TO ME — MacGregor 2157**  
 Key: E Flat      Tempo: 128      Range: HE Flat  
 Caller: Ralph Hill      LF

**Synopsis:** (Break) Four ladies chain across — join hands circle left — allemande left — forward three — right — left — right — turn thru — left allemande — do sa do — left allemande again — promenade (Figure) Heads right and left thru — flutter wheel — curlique — walk and dodge — curlique again — walk

and dodge — partner trade — right and left thru — curlique — walk and dodge — trade by — swing corner — promenade.

**Comment:** Good instrumental. Dance has lots of figure movements and dancers will have no time to rest on this one. Rating: ☆+

**I WISH THAT I HAD LOVED YOU BETTER — Windsor 5051**

Key: C      Tempo: 126      Range: HG  
 Caller: Ross Quast      LC

**Synopsis:** (Break) Circle left — left allemande — home do sa do — men star left once around — turn thru — left allemande — come back and promenade (Figure) Head couples



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promenade halfway — lead right circle four — make a line — star thru — pass thru — trade by — left allemande — weave ring — do sa do — promenade.

**Comment:** Average tune and dance movements. Nothing different in choreography. Good for callers as music is easy to call with.

Rating: ☆☆

**BLUE RIDGE MOUNTAINS — Wild West 1-16**  
**Key: C** **Tempo: 130** **Range: HC**  
**Caller: Bob Christian** **LE**

**Synopsis:** (Opener) Four ladies promenade once around — swing at home — join hands circle left — walk around corner — see saw own — left allemande — come back promenade (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) One and three promenade halfway — side two ladies chain across — square thru four hands — do sa do — swing thru two by two — swing corner — promenade.

**Comment:** Timing has to be adjusted for smooth execution. Music standard with opportunity for good vocalists to shine.

Rating: ☆

*Occasionally more round dance records reach us than we are able to print in the Workshop. When this occurs we try to review the record in this section — Editor*

## ROUND DANCES

**MISSISSIPPI MUD — Grenn 14199**  
**Choreographers:** Ken Croft and Elena de Zordo  
**Comment:** An active routine with good ragtime music.

**GRAPE VINE RAMBLE — Flip side to Mississippi Mud**

**Choreographers:** Bob and Joanne Schindler  
**Comment:** Not a difficult two-step and the music has the big band sound.

## HOEDOWNS

**SOMEBODY'S SOUND — Thunderbird 510**  
**Key: F** **Tempo: 130**  
**Music:** The Thunderbirds — Banjo, Bass, Drums, Guitar, Piano

**T-BIRD RAG — Flip side to Somebody's Sound**  
**Key: D** **Tempo: 130**  
**Music:** The Thunderbirds — Drums, Guitar, Bass, Piano, Banjo  
**Comment:** Unusual, but good into with use of Steel Guitar. Nice tempo augmented with instrumental lead changes. Rating: ☆☆☆

**GET ALONG — Windsor 5049**  
**Key: G** **Tempo: 132**  
**Music:** The New Windsors — Drums, Guitar, Bass, Trumpet, Piano

**SADDLE UP — Flip side to Get Along**  
**Key: G** **Tempo: 128**  
**Music:** The New Windsors — Drums, Guitar, Bass, Trumpet, Piano  
**Comment:** Basic strong beat emphasized in both recordings. Fading on ending of "Get Along" may be distracting to caller. Change in lead on "Saddle Up" is momentarily lost. Ending has diminishing effect. Rating: ☆

**BUZZIN' AROUND — Thunderbird 509**  
**Key: D** **Tempo: 130**  
**Music:** The Thunderbirds — Piano, Bass, Drums, Banjo, Guitar

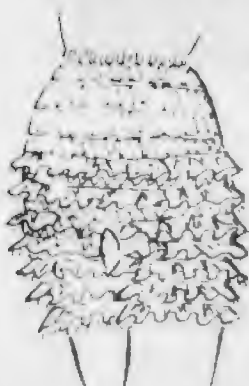
**JAILHOUSE JITTERS — Flip side to Buzzin' Around**  
**Key: E** **Tempo: 130**  
**Music:** The Thunderbirds — Piano, Bass, Drums, Banjo, Guitar  
**Comment:** "Jailhouse Jitters" has strong melody of previous recorded tunes which may influence caller to sing tune. "Buzzin' Around" is a good hoedown instrumental with fine banjo rendition. Rating: ☆☆☆

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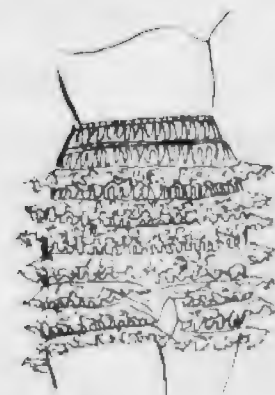


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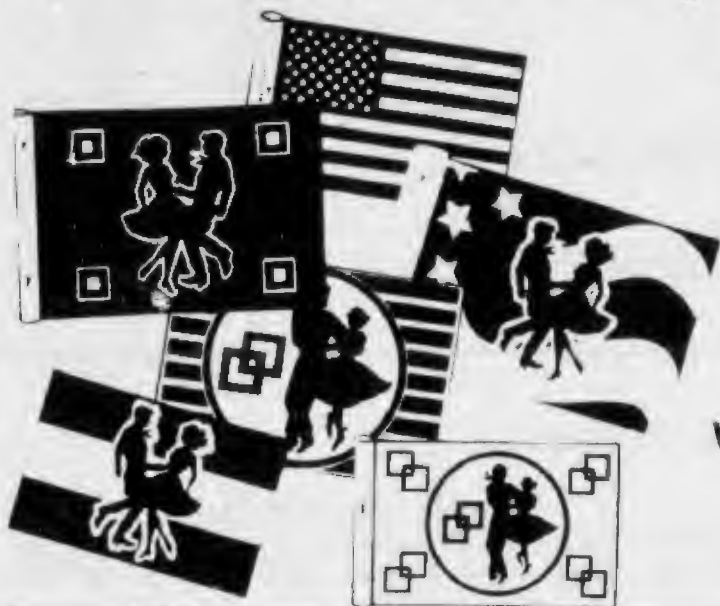
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**(ROUNDS, continued from page 22)**  
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- Twinkle — (little star)

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however, the dancers react properly and do the figure with ease once they have been properly trained. It is elementary for any qualified teacher to know that any term used must be thoroughly understood and be an integral part of the dancers' training if they are to accomplish any basic or figure. Also, the teachers and choreographers must know both the man's and the woman's steps. Otherwise the dancing couple will (and too many do) write dances and use the incorrect steps, terms, amalgamations of one step into the

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next, etc. Any dancer will react to a cue term properly if he or she has been trained correctly.

We have also received comments from dancers indicating they have been told the new terms were just replacing old terms to make cueing easier. This is not correct because there is no present basic to equal or replace the new one. The new basic, and associated term or name, is for that basic and that alone.

Square dance callers feel it is their duty to keep their dancers alert to new basics, so

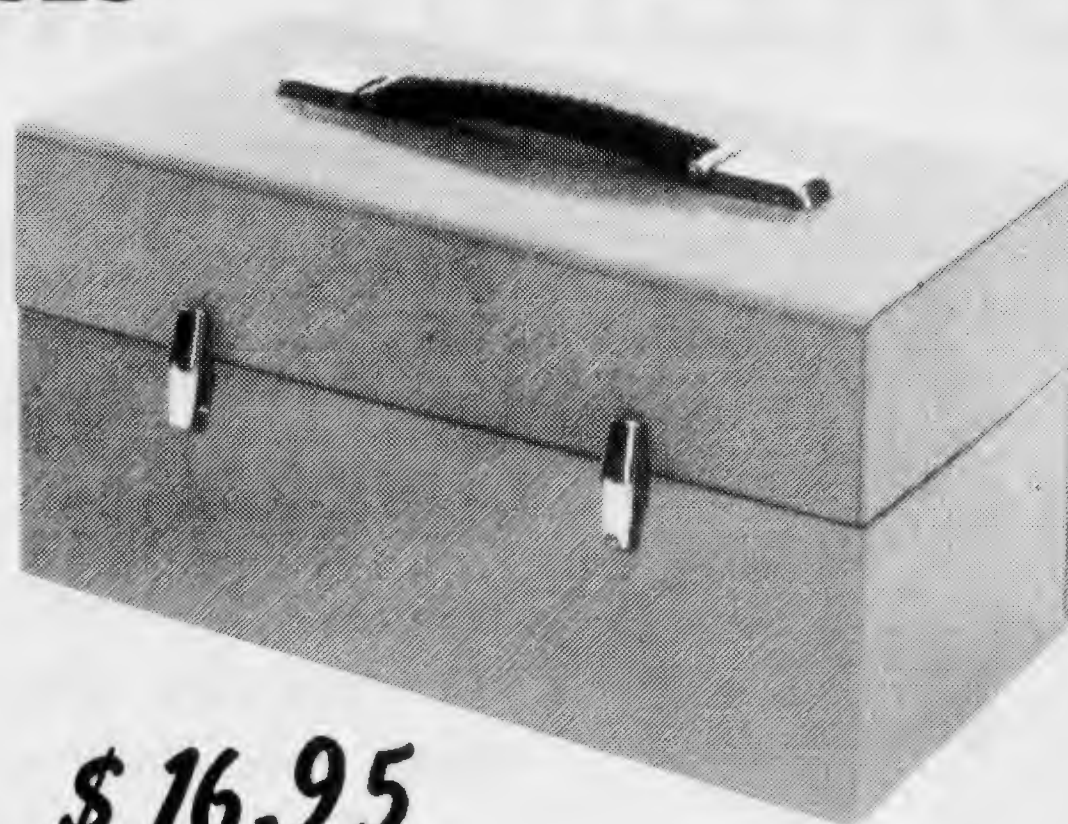
*why not our round dance leaders?* If your dancers do not want to learn these new figures it is, therefore, your responsibility to avoid the dances using these new figures and explain to the group the reason.

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### OBSERVATIONS

The trite expression, "don't just sit there — do something," is a familiar cliché to many of us, but possibly more significant to editors and publishers who depend on the general public

for information, including editors of square and round dance publications. Square and round dance editors are extremely grateful to all individuals who feed them news about the happenings in their respective areas, news which is not only timely but needs little or no editing. Many times satisfactory glossy prints are supplied to illustrate some of the detailed but not lengthy copy. Although most editors are an understanding breed of cats they are not magicians, and cannot always decipher the message the way the writer wishes it. Con-

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PRESENTS

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Hoedowns



Jeanne Moody

sequently, some area correspondents who send in great copy regularly are always in the news, while others who supply sketchy articles *never* make it and wonder *why*. To those folks I would re-word the familiar cliché to—"don't just sit there, *write something, legibly, regularly, and to the point!*"

Written by Vic Wills of Drexel Hills, Pennsylvania, these observations "hit the nail right on the head" for editors and publishers.

## IN MEMORIAM

During recent months the square dance ac-

tivity has lost several of its active supporters. We extend condolences to the families and friends of the following:

Frank Mayerske, square dance caller, Cleveland Ohio

Dick Nellett, Tucson, Arizona

Joe Boone, former round dance instructor, San Dimas, California

*By the time this issue reaches you deadline for the March BIG EVENTS issue will be upon us. If you haven't sent yours in get it to us right away and we'll try to make room.*

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# Let's Count the Basics —one year later

By Bill Davis, Menlo Park, California

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*Just one year ago, in the January, 1974 issue of SQUARE DANCING, Bill Davis, a veteran caller in Northern California, reported on a project that he has been experimenting with over a number of years. You may remember the article. Bill explained how for some time he had tabulated the figures that appear in this magazine and on dance programs he has observed in order to determine their frequency of use. So great was the response to the article, both to us and directly to Bill, that we asked him to follow up the earlier report and let us know what his feelings are — one year later.*

A YEAR AGO, in these pages, we outlined and explored an idea for counting the frequency of square dance basics that are used in a typical mainstream environment. Our primary objective was — and still is — to identify what is actually being called and to see whether such data might provide us with a better perspective when dealing with problems that may arise from the flood of new moves and commands that continue to arrive upon the scene. Those callers and leaders having wide exposure to mainstream square dancing no doubt found that the data we presented in last year's article tended to verify what they already sensed — or knew — the mainstream to be. For others the frequency-of-use information provided a completely objective accounting of what actually was in use at that particular point in time.

During the past year we have received many comments about this idea. Most have been very positive and supportive. The few who question the idea have a single, basic concern. They point out that the process relies

on a sampling technique, and they are concerned that the samples chosen are not typical. Some suggest that a better way than counting the basics at the National and/or in SQUARE DANCING magazine would be to count several large, area festivals (e.g., state conventions). This idea certainly has merit and suffers only in that it requires wider cooperation in obtaining the statistics. However, we are all for it, and will gladly provide volunteer data collectors with instruction on how to collect the data. We will then do the analysis and feed back the results.

Our plans to count the basics at the 1974 National in Texas did not materialize. However, we did broaden our data base by recording the entire program of the Golden State Round-Up in San Francisco. From these tapes we counted 10,000 commands, which is about the same number printed in 12 issues of SQUARE DANCING magazine. As a followup to last year's study we have compared the results of the 1974 magazine count (SIO74) with the count of the 1973 magazine (SIO73) and with the count of the 1974 Golden State Round-Up (GSR74).

Two very interesting facts emerge from the comparison of SIO73 with SIO74. First, the number of different commands that comprise the first 99% of the commands used increased from 76 to 83 — an increase of about 9%. This is the same percentage of yearly increase that has occurred for the last 10 years! We predicted last year (Figure 1) that this increase would occur, and it did. Second, about a dozen frequently used commands moved up significantly in frequency-of-use, and about the same number moved down (Tables 2 & 3).

Comparison of SIO74 with GSR74 showed



basically very close agreement except for some interesting isolated differences, particularly between what callers use and what choreographers (or editors) write. Let's look at the details.

The Golden State Round-Up was attended by several thousand mainstream-level dancers and featured three out-of-area traveling callers plus over 30 callers from the San Francisco area. We recorded and counted the entire program, including the workshop sessions for mainstream dancers. This gave us a data base very similar to that from the magazine, which features the equivalent of workshop sessions by exploring a new or experimental figure nearly every month.

In last year's article we noted that to account for 99% of the commands in a mainstream program consisting of several thousand individual commands required only 36 different commands in 1964; 50 different commands in 1968; and 76 commands in 1973 (Figure 1). Looking closely at the graph in Figure 1 we can see that if we extrapolate

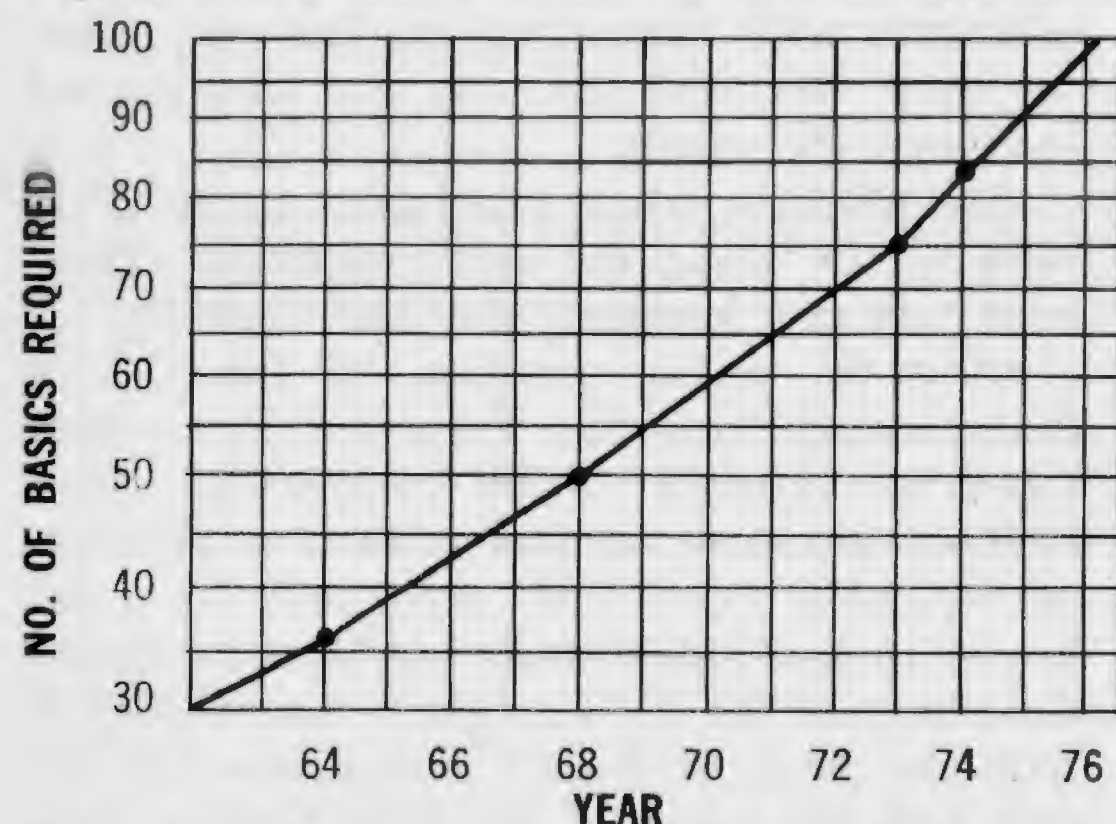


Figure 1—Number of basics required to do 99% of the commands — by year.

along the same line that has applied for the previous 10 years, we should expect that in 1974 we would need about 83 commands to account for 99% of the commands given. The very interesting thing is that our analysis of SIO74 shows that exactly 83 commands were required to account for 99% of the commands used. Not only that, the number of different commands required to account for 99% of the commands given at the 1974 Golden State Round-Up was also 83. The point is that we appear to have certain proof that the number

of different commands a mainstream dancer must have in his repertoire in order to dance 99% of the commands at a typical mainstream dance has increased at a steady, predictable rate for at least the last 11 years! The rate happens to be about 9% per year. The graph indicates that next year (1975) the mainstream dancer will need to know about 90 commands, and that he will need to know 100 by about 1977 in order to do 99% of the commands given at a mainstream dance.

### Mainstream Not Complicated

In 1968 we did not hear much about "Extended 75 plus 10" or other similar phrases. The probable reason is that in 1968 mainstream dancers needed only 50 commands in order to dance 99% of the commands they heard. This steady increase that we are experiencing is probably a very natural phenomenon in a growing environment.

A study of the data at hand reveals that in a mainstream environment out of every 10,000 commands given about 1,000 are Promenade; another 900 are Allemande Left; and the top ten commands add up to about 5,000 calls. Going further down the list we see that in every 10,000 approximately 125 Flutterwheels, 70 Double Pass Thrus, and 25 Cloverleafs are used. Now, we all know that continued practice and use is the thing that we need in order to learn and retain a new idea or skill. The statistics show us how we accommodate new skills through a practical and natural process. In 1973 the most frequently used ten commands were called 5,089 times out of 10,000 commands. In 1974 the top ten accounted for 4,988 of the total. Thus, by a slight decrease in the use of the first 10 an additional 100 command exposures became available for learning new movements. This 2% decrease in the use of the first 10 alone allowed the mainstream dancer to acquire four new commands that he could do as often as he does Cloverleaf.

The real complaint that most dancers have about new commands is not that they don't like them, but simply that they do not know how to execute them. To learn, they need adequate exposure. We are faced today with the problem of not being able to establish clearly by intuition the relative significance of the less frequently used basics. For the mainstream caller trying to decide where to place



Table 1. Comparison of command rankings and frequency-of-use among Square Dancing magazine for 1973 (SIO 73), Square Dancing magazine for 1974 (SIO 74), and the Golden State Roundup of 1974 (GSR 74).

### 1974 MAINSTREAM COMMANDS

1974 MEAN RANK- ING	COMMAND	INDIVIDUAL RANKINGS			TIMES USED PER 10,000			1974 MEAN RANK- ING	COMMAND	INDIVIDUAL RANKINGS			TIMES USED PER 10,000		
		SIO 73	SIO 74	GSR 74	SIO 73	SIO 74	GSR 74			SIO 73	SIO 74	GSR 74	SIO 73	SIO 74	GSR 74
1	Promenade	1	1	1	986	916	858	56	Do pa so	69	75	50	10	13	35
2	Allemande Left	2	2	2	840	824	702	57	Eight Chain Thru	55	51	63	19	28	16
3	Pass Thru	3	3	4	604	556	544	58	1st Left, 2nd Right	57	67	55	18	16	29
4	Square Thru	4	4	5	510	470	474	59	Dixie Style	63	59	62	15	22	18
5	Right & Left Thru	9	8	3	326	348	575	60	Ladies in, men sashay	72	58	67	8	16	24
6	Do sa do	6	5	7	397	438	431	61	Slip The Clutch	56	72	58	19	14	23
7	Right & Left Grand	5	6	9	430	433	359	62	Zoom	67	69	60	11	16	19
8	Swing Thru	7	7	8	373	371	419	63	Diamond Circulate	68	56	77	10	23	11
9	Run	11	9	6	267	317	443	64	Substitute	54	52	86	25	27	6
10	Star Thru	8	10	10	326	315	357	65	Quarter More	109	53	88	1	27	6
11	Swing	12	11	13	265	271	265	66	Split Circulate	76	73	61	6	14	19
12	Wheel & Deal	10	13	12	297	241	272	67	Recycle		107	54		2	30
13	Circle (L, R)	15	15	11	228	224	285	68	Single file Circulate	79	60	85	5	21	7
14	Circulate	17	14	15	158	227	211	69	Pull By		63	89		20	6
15	Trade	14	16	14	185	180	234	70	Forward 1, 2	49	57	101	34	23	3
16	Ladies Chain	13	12	20	234	250	144	71	Pass to the Center	62	58	105	15	23	2
17	Bend the Line	24	21	16	128	137	206	72	Alamo Style	80	76	71	5	12	13
18	Curlique	26	17	18	114	167	162	73	Left Swing Thru	114	86	63	1	6	17
19	Slide Thru	21	18	19	139	156	161	74	Roll Back	75	98	59	7	3	21
20	Dive Thru	29	30	17	100	94	164	75	Star Promenade	78	81	70	5	8	14
21	Weave the Ring	22	20	24	134	147	104	76	(out)Sides Divide	104	84	69	1	7	15
22	Half Sashay	23	22	22	134	137	108	77	Peel Off	52	61	112	29	20	2
23	Flutterwheel	16	19	33	170	154	72	78	Turn & Left Thru	46	64	102	36	19	2
24	make an Ocean wave	39	26	23	73	112	106	79	Veer (L, R)	90	65	107	3	19	2
25	Trade By	27	27	21	106	107	111	80	Peel The Top	111	66	110	1	18	2
26	Turn Thru	18	24	26	152	121	94	81	Fan The Top	70	74	92	9	14	5
27	Star (R, L)	20	23	29	146	124	80	82	Spin chain the gears	58	87	74	17	6	12
28	Circle to a Line	19	25	28	146	116	81	83	Cross Run	88	71	106	3	16	2
29	Cast Off 3/4	31	32	25	92	90	96	84	Circle to a 2-faced line	77	78	87	6	11	5
30	Spin the Top	30	31	27	92	91	89	85	Change (hands, girls)	66	91	75	11	5	12
31	Box the Gnat	38	29	36	78	102	67	86	Spin Back	73	85	81	8	5	8
32	Tag the Line	32	33	31	91	89	75	87	Pass 1, 2		112	72		1	13
33	U Turn Back	34	28	49	85	107	37	88	Cloverflo	59	82	95	16	8	4
34	Face (in, R, L)	41	36	34	71	71	71	89	Fan Back	71	79	100	9	9	3
35	Double Pass Thru	35	39	35	82	69	70	90	Hinge & Trade	81	88	97	4	6	4
36	Cross Trail	28	27	37	106	71	59	91	Swat the Flea		92	90		4	6
37	Lead Right	33	38	38	90	70	56	92	Pass the Ocean	98	117	80	2	1	9
38	Scoot Back	47	40	39	35	68	55	93	Partner Tag	65	113	96	13	2	8
39	Partner Trade	46	45	30	44	45	76	94	Reverse the Flutter	91	93	94	2	4	5
40	Separate Around 1	36	34	78	80	78	40	95	Explode the Wave		119	98		1	4
41	Sweep a Quarter	37	35	46	79	72	41	96	Wrong way Thar	108	96	114	1	4	1
42	Walk & Dodge	51	46	31	30	35	75	97	Swap Around	101	89		1	5	
43	Arm Turn/Swing	40	41	44	72	62	45	98	Wheel Across	83	114	108	4	2	2
44	California Twirl	25	43	41	123	51	53	99	Reverse Single file	110	101	115	1	3	1
45	Centers In	44	44	45	45	46	43	(100)	1/2 tag trade & roll			65			17
46	Allemande Thar	43	48	40	49	53	54	(101)	Singl circl to a Wave			66			17
47	Spin Chain Thru	42	49	49	56	33	47	(102)	Flip the Diamond			67			17
48	Wheel Around	48	55	42	35	24	50	(103)	Follow your nabor			73			14
49	Grand Square	60	50	47	16	28	41	(104)	Hour glass circulate			76			13
50	Fold	53	42	78	26	52	9	(105)	Flip Back		77			12	
51	See Saw	61	54	53	15	25	32	(106)	Fantom Circulate			78			10
52	Shoot the Star	50	62	52	32	20	32	(107)	Motivate			82			8
53	Coverleaf	45	47	68	43	34	17	(108)	Star the Square			83			8
54	Back Track	64	70	51	14	16	35	(109)	Spin chain the diamond		83			7	
55	All around l-h lady	65	59	56	14	23	27		Miscellaneous				46	48	25

( ) Parentheses indicate that the command appeared only in a workshop situation



the emphasis for his mainstream dancers, the decisions that he must make concern not the exact order of the first 10 (or even 20), but rather what does indeed constitute the most productive and/or appropriate group of commands for his attention and use beyond the first 50 or so. Frequency counts of large dances and of a mainstream publication such as SQUARE DANCING virtually eliminate subjectivity and, thus, provide the most appropriate basis for making these decisions.

### Refer Now to Table One

Table 1 shows the results of our counts of 1973 SQUARE DANCING (12 issues — SIO73), 1974 SQUARE DANCING (12 issues — SIO74), and the Golden State Round-Up (May 24-26 — GSR74). The basic data is contained in the columns marked "Times used per 10,000." If the commands named are stacked in descending order according to the number in these columns, they fall in the order shown under "Individual Ranking." The "1974 Mean Ranking" (first column) was obtained by ordering the commands according to the sum of the two '74 Times-Used-Per-10,000 columns, i.e., according to the sum of the columns marked SIO74 and GSR74. Thus, the ranking in the first column represents the best available assessment of the relative frequency-of-use of mainstream square dance commands for 1974.

The many facets of this large collection of data depict a number of interesting trends and promote the drawing of equally interesting conclusions. We will discuss and point out a few we have made. There are undoubtedly other observations to make. The data is here. Draw your own conclusions.

One question that is pertinent is, which commands experienced significant movement from 1973 to 1974? Since the data from both years is from the same source (the magazine), the comparative results should be reasonably valid and at least indicative of material used in singing calls (as printed in the magazine) plus editorial selection of material sent in for publication. Tables 2 and 3 show 20 frequently used commands that experienced significant (15% or more) change in their frequency-of-use from 1973 to 1974.

Of the commands increasing in use, three (Box the Gnat, Grand Square and U-Turn Back) are traditional commands that one would, perhaps, not expect to see on the list.

This could be related to the fact that both Box the Gnat and U-Turn Back appear in Table 4, which identifies those commands that had a significantly lower frequency-of-use at the Golden State Round-Up than they had in the magazine. Notice that all the commands in Table 3 showing a decrease in their frequency-of-use are in our current "Basic 50 plus Extended 75" listing.

TABLE 2. Commands that are moving up in frequency-of-use.

COMMAND	RANKING		TIMES USED PER 10,000		PERCENT OF INCREASE
	SIO 73	SIO 74	73	74	
Run	11	9	267	317	19
Circulate	17	14	158	227	44
Curlique	26	17	114	167	53
(Make an)					
Ocean Wave	39	24	73	112	53
Box the Gnat	38	29	78	102	31
U-Turn Back	34	28	85	107	26
Scout Back	47	40	35	68	94
Walk & Dodge	51	46	30	35	17
Grand Square	60	50	16	28	75
Fold	53	42	26	52	100

TABLE 3. Commands that are moving down in frequency-of use.

COMMAND	RANKING		TIMES USED PER 10,000		PERCENT OF DECREASE
	SIO 73	SIO 74	73	74	
Wheel & Deal	10	13	297	241	19
Turn Thru	18	24	152	121	20
Star	20	23	146	124	15
Circle to a Line	19	25	146	116	21
Double Pass Thru	35	39	82	69	16
Cross Trail	28	37	106	71	33
Lead Right	33	38	90	70	22
California Twirl	25	43	123	51	59
Allemande Thar	43	48	49	33	33
Spin Chain Thru	42	49	56	33	41

The trends indicated on the above lists do not significantly violate the intuition of most current callers and dancers. However, for one who has limited exposure the trends indicated by these results could be quite useful.

By comparing the frequency-of-use of commands appearing in the magazine with those used at the Golden State Round-Up we can get an indication of the degree of correlation between the two sets of data. Two aspects are of interest. The first concerns the distribution of the frequencies. From this point of view we see that the two lists are essentially identical. That is, without regard to the name of the basic at a particular rank, we find that the



frequency of use decreases with rank at the same rate for the Golden State Round-Up of 1974 as it does for the 1974 magazine. For example, even though the exact makeup of the most frequently used 42 and 83 was different for GSR74 than it was for SIO74, in *both* cases between 41 and 42 basics were required to account for 90% and in both cases 83 basics were required to account for 99% of the commands given in each group!

A second and very interesting correlation concerns different ranking of a given command, i.e., the frequency-of-use of a given command, as established by the two different counts. Tables 4 and 5 present frequently used commands that show a frequency-of-use that is significantly different between the dance floor and the magazine.

We might categorize the commands in Table 4 as commands that choreographers tend to over use, and those in Table 5 as commands that callers tend to over use. In spite of the differences manifest in Tables 4 and 5, there is for the most part a high correlation between the magazine and actual dance counts.

Because we tend to favor the dance statistics as representing the truer picture, we would like to obtain more. Thus, we reiterate our previous request for nationwide frequency counts of actual dances. If you cannot find the resources to make the count, send tapes of the dance. We will count them and return them. Our desire is for data from multi-caller, large dances during which something in the order of 10,000 commands are used.

There is one thing that counting future dances cannot do, and that is give us a history for the past several years during which no counts have been made. This constraint does not apply to the magazine count. Therefore, we are planning to undertake a research program of counting the commands used in SQUARE DANCING magazine for the last 10 years . . . a formidable, but managable,

task. If you would be willing to participate in this by taking responsibility for counting a year, or so, contact us, and we will assign you a year and also send forms to help make the count. With enough help we could trace the trends right back to the first issue.

TABLE 4. Commands for which GSR74 shows significantly LOWER frequency-of-use than SIO74.

COMMAND	% LOWER
Ladies Chain	40
Weave the Ring	27
Flutterwheel	51
Turn Thru	19
Star	32
Circle to a Line	27
Box the Gnat	31
U-Turn Back	64
Around One	47
Sweep 1/4	42
Arm Turn	24

TABLE 5. Commands for which SIO74 shows significantly LOWER frequency-of-use than GSR74.

COMMAND	% LOWER
Right and Left Thru	42
Run	31
Circle	25
Trade	26
Bend the Line	36
Dive Thru	45
Partner Trade	44
Walk and Dodge	56
Allemande Thar	41
Spin Chain Thru	33
Wheel Around	54

In conclusion we offer the following observations:

- The number of commands the mainstream dancer needs to know in order to complete a *particular* percentage (say 99%) of the commands given has increased every year for the past ten years.
- For the year 1974 the mainstream dancer had to know about 83 commands in order to do 99% of the commands. This represents an increase of about 9% over 1973.
- Year by year analysis of frequency counts gives quantitative information on trends, i.e., what is going up and what is going down.
- For those who question the validity of this data base, or who would like to help improve and increase it, count your regional festival dances and send us the results.

#### To Contact the Author

You may write directly to Bill if you wish. Here is his address:

Bill Davis  
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Jan. 18—Snowball Festival, Ft. Hays Ballroom, Hays, Kansas  
Jan. 24-26—5 Star Command Perform-A-Dance, Civic Center, Abilene, Texas  
Jan. 24-26—Winter Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana  
Jan. 26—Winter Carnival S/D, Civic Center Auditorium, St. Paul, Minnesota  
Jan. 29—17th Annual Funstitute, Crestview School, Salt Lake City, Utah  
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Jan. 31-Feb. 2—5 Star Command Perform-A-Dance, Natchez Trace Inn, Tupelo, Mississippi  
Jan. 31-Feb. 2—Winter Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana  
Jan. 31-Feb. 2—SIO Asilomar Weekend, Pacific Grove, California.  
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ican Beach Lodge, Daytona Beach, Florida  
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ternational Center, Honolulu, Hawaii  
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nicipal Auditorium, Mobile, Alabama  
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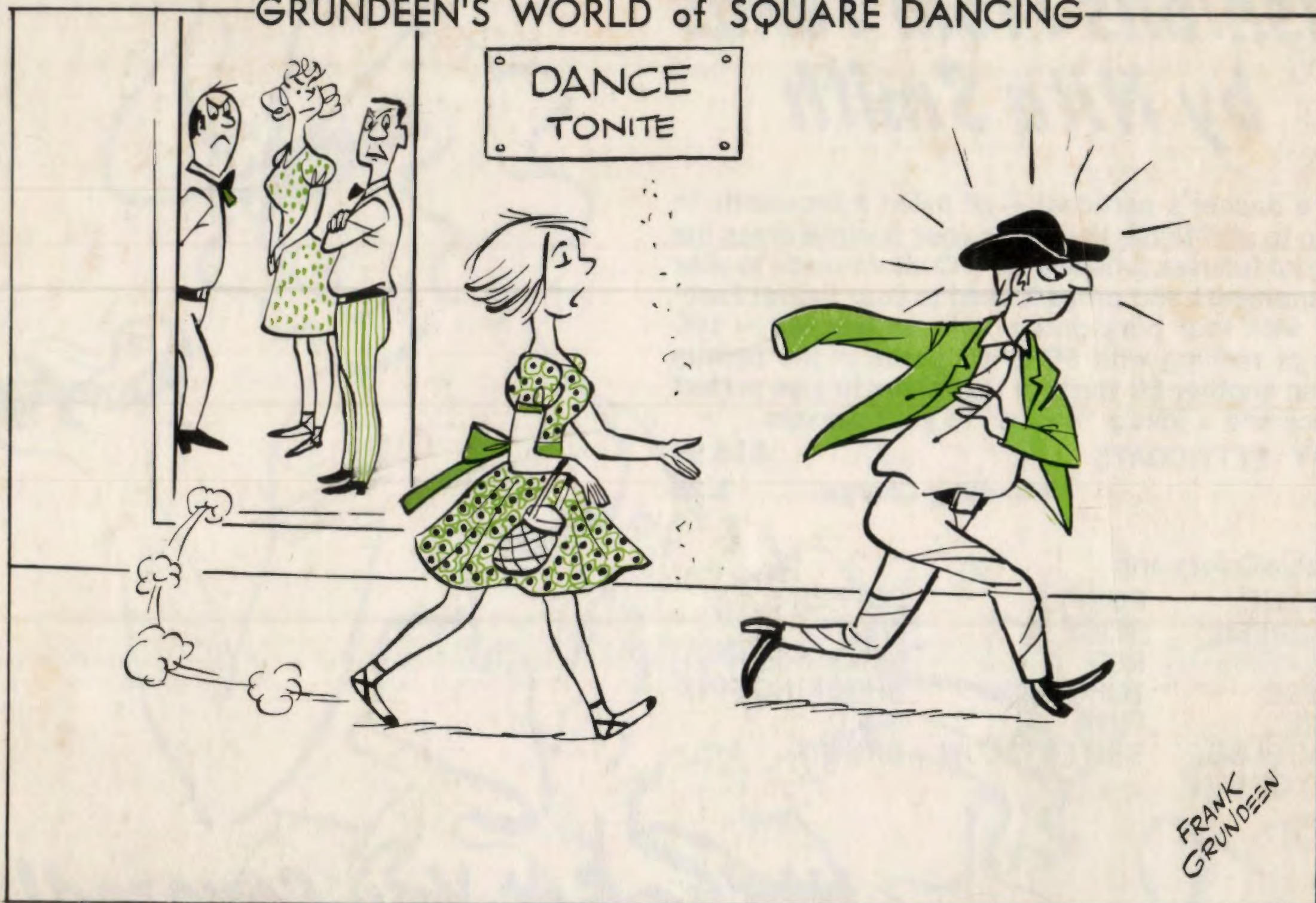
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